

# Joseph Schmitt

Music publisher in Amsterdam

(1734-1791)

Volume I: Text



*Joseph Schmitt*

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Thesis Research Master Musicology

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Title page: part of Adriaan de Lelie's study for the painting made for the inauguration of the new building of Felix Meritis (Amsterdam, 1788)<sup>1</sup> and Schmitt's signature on his letter to Swedish music society Utile Dulci.<sup>2</sup>

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<sup>1</sup> Knoef 1945, 208.

<sup>2</sup> Dunning 1962, III.

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## Introduction

The life of composer and music publisher Joseph Schmitt epitomizes the life of a musician at an important turning point in European history. Revolutions spread over Europe changing social structures fundamentally and as musicians were no longer able to depend on patronage by monarchs or ecclesiastical officials, they needed to find new means of income. As social structures crumbled, a new class appeared that embraced the Enlightenment ideal of education defining its place in society. Music was seen as a vital element in this. Public concerts and music reviews flourished. Music printing provided the public the means to access music and develop their musical abilities. In order to meet the demand for the latest compositions, music publishers had to find new ways to publish new editions. Music publishers sought international contacts as visits to the half-yearly international fairs in Frankfurt and Leipzig could no longer meet expectations.

Analyses of advertisements from newspapers in the Dutch Republic (1588-1795) collected under the supervision of Rudolf Rasch, as well as catalogues from other music publishers and Schmitt's own editions, have for the first time shed light on Schmitt's national and international business contacts.



# 1 Joseph Schmitt, composer and musician

## 1.1 The early years (1734-1770)

The only facts known about the early years of Georgius Adamus Josephus Schmitt can be found in the baptismal registers of Gernsheim am Rhein, a small city in the Electorate of Mainz: he was baptized on March 18, 1734 in the Catholic Church of Gernsheim, son of Mathias Schmitt and his spouse Maria Elisabeth.<sup>1</sup> Mathias Schmitt was registered as ‘postvisor’ and ‘senator’ in Gernsheim. The function of city councillor makes it clear that the Schmitt family belonged to the middle class. The only information about Schmitt’s (musical) education can be found in the memoirs of blind flutist Friedrich Ludwig Dülon (1769-1826) who stayed with Schmitt in Amsterdam in January 1786 while on tour in the Dutch Republic. According to Dülon, Schmitt was a pupil of Carl Friedrich Abel’s.<sup>2</sup> This must have been at some time before 1758 (when Abel left for London). Dunning’s suggestion that Schmitt and Dülon were fellow pupils must have been based on a misunderstanding as Dülon was born in 1769.<sup>3</sup>

The next documented moment of Joseph Schmitt’s life is his entry on October 2, 1753 at the age of nineteen into the Cistercian monastery Eberbach near Eltville am Rhein, approximately 65 kilometres to the north of Gernsheim.<sup>4</sup>



Christian G. Schütz, (Part of a watercolour of) *Eberbach Monastery* (1810).<sup>5</sup>

On October 9, 1757 Schmitt was initiated into the priesthood. The accounts of the monastery show that Schmitt held the positions of choirmaster and music director. ‘Pater Josephus’ received several payments for compositions between 1763 and 1771.<sup>6</sup>

The eighteenth century was a prosperous period for the monastery. The monks made so much profit on farming leases on the more than 738,300 acres of vineyards that a comfortable sum could be invested in the financial market at Frankfurt nearly every year.<sup>7</sup> At the beginning of the eighteenth century many buildings belonging to the monastery were rebuilt in the then modern ornate baroque style.<sup>8</sup> About 35 monks lived in the complex with 10 lay brothers and approximately 80 support staff.

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<sup>1</sup> Dunning 1962, 18.

<sup>2</sup> Wieland 1807-1808, II, 216.

<sup>3</sup> Dunning 2008.

<sup>4</sup> Dunning 1962, 18.

<sup>5</sup> Einsingbach Riedel 2004, 11

<sup>6</sup> Dunning 1962, 19.

<sup>7</sup> Einsingbach Riedel 2004, 24-25.

<sup>8</sup> Dietz-Lenssen 2005, 14.

In the eighteenth century the monastery also invested in music. A large organ was ordered in 1704 from organ builder Hans Jakob Dahm in Mainz. Between 1704 and 1756 string and wind instruments were purchased to perform ensemble music.<sup>9</sup> The accounts show that in the first decades of the eighteenth century it was mostly compositions by Italian and South German composers that were purchased. Around 1750 the focus shifted to local composers from Mainz and the surroundings. And it was not only liturgical music that was ordered; from 1738 onwards symphonies by Abel were played and several cantatas were performed for important guests.<sup>10</sup>

Father Franz Ziegler was organist at the monastery from about 1727 until his death on April 7, 1771. Ziegler was also a composer and at least two of his works were published in 1747 and 1760 respectively at Ulrich Haffner's in Nürnberg.<sup>11</sup> During the printing process Ziegler worked as chaplain in Nürnberg.<sup>12</sup>

Gottron suggests that Schmitt might also have occasionally left the monastery between 1766 and 1770 in order to get his first six compositions printed at Johann Julius Hummel's business in Amsterdam.<sup>13</sup> There is however no proof for this hypothesis.

After 1770 Schmitt's name is no longer mentioned in the monastery's account books and no more of his compositions were published at Hummel's with the description 'Religieux Profés de l'Ordre de Cîteaux de l'Abbaye d'Eberbach en Rheingau'<sup>14</sup>, which indicates that Schmitt must have left the monastery around 1770. The death of Ziegler in 1771 might have prompted Schmitt's departure as the two must have worked closely together during the preceding 14 years. It is not known if Schmitt left Germany immediately. The first sign that Schmitt moved to Amsterdam is a letter to the Swedish music society *Utile Dulci* that he signed 'à Amsterdam Le 1773'.<sup>15</sup>

## 1.2 From Germany to the Dutch Republic (1771-1773)

In Schmitt's lifetime Germany consisted of about 300 sovereign entities governed by fairly absolutist regimes. Musical life was still very much feudally organised; musicians were associated with courts or churches and composed primarily for their employers. Because of the assured income, they did not have the financial need to publish their works, and according to their contracts, publication was often not even allowed.<sup>16</sup> Towards the end of the eighteenth century this regulation of musical life dependent on patronage gradually diminished. Newly founded state-related private institutions like singing societies, *Liedertafels* and music schools took over training and professional placement of musicians. At the same time a public system was formed through the establishment of music journals, publications and public performances.

These changes were advanced by a new aesthetic in music that arose from the new ideas that developed during the Enlightenment. Music was no longer seen as courtly decoration but as a means of 'Bildung'. Music was transformed to an essential part of the cultivated person's education.<sup>17</sup> This new way of thinking also stimulated the secularization of many monasteries as they were increasingly seen as outdated

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<sup>9</sup> Gottron 1962, 222.

<sup>10</sup> Ibid., 223.

<sup>11</sup> Gottron 1959, 116-117.

<sup>12</sup> Gottron 1962, 223.

<sup>13</sup> Ibid.

<sup>14</sup> Dunning 1962, 19.

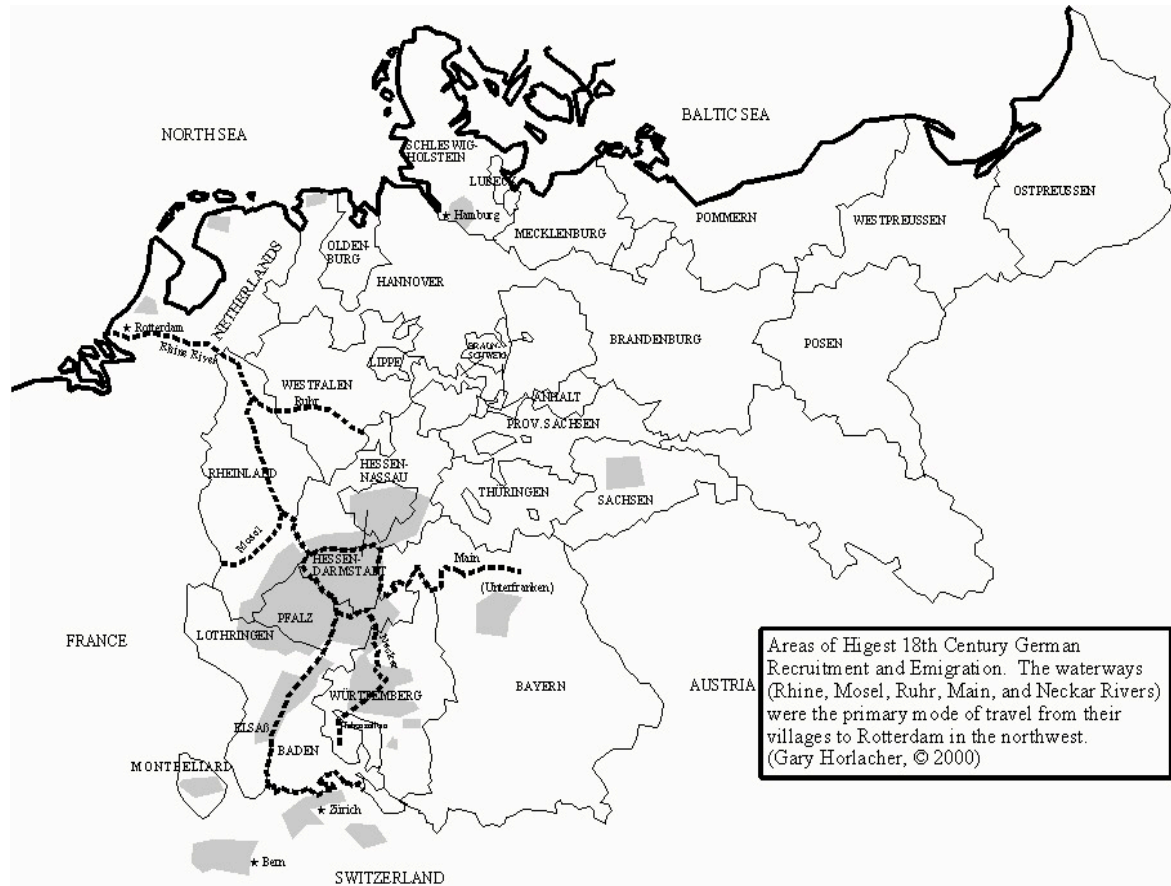
<sup>15</sup> Ibid., 20.

<sup>16</sup> Lenneberg 2003, 66.

<sup>17</sup> Applegate 1998, 293.

institutions. It is not unthinkable that the social changes as described above might have influenced Schmitt's decision to leave the monastery.

Schmitt was not the only German trying his luck in the Netherlands. Before 1800 the borders between the Netherlands and Germany appear to have been fairly fluid. A lot of labour migration occurred, especially in the Rhineland.<sup>18</sup> The river Rhine facilitated this migration, and even the Eberbach monastery depended on it as it operated a transportation system with ships in order to supply wine to the catering industry between Cologne and Worms.<sup>19</sup> Schmitt might have entered the Netherlands on one of these ships.<sup>20</sup>



Gary Horlacher, *18th Century German Emigration Research*<sup>21</sup>

Many Germans had moved to the Dutch Republic by 1600 and this immigration grew steadily for at least two centuries.<sup>22</sup> Despite the fact that by 1750 the Republic's economy had been in gradual decline for some decades, it was still the wealthiest country in Europe and therefore continued to attract a great many economic immigrants. Cities in Holland were central to the European and global lines of trade.<sup>23</sup> Around 1750 an estimated 33,000 Germans per year came looking for work in the Dutch Republic.<sup>24</sup> Although some moved on to other countries and others only came for the season and

<sup>18</sup> Leemans 2006, 152.

<sup>19</sup> Hessische Staatsweingüter Kloster Eberbach, *Geschichte* (<http://www.weingut-kloster-eberbach.de/eberbach/eberbach.html>).

<sup>20</sup> Dunning 1962, 20.

<sup>21</sup> Horlacher 2008, 2.

<sup>22</sup> Bank 2004, 111.

<sup>23</sup> Kloek Mijnhardt 2004, 32.

<sup>24</sup> Bank 2004, 112.

did not settle permanently, it is clear that this influx involved a substantial number. By the year 1800, German immigrants made up 13.4% of the total population in the 13 largest towns in Holland.<sup>25</sup> In Amsterdam they accounted for 19.5%.<sup>26</sup>

Many of these German immigrants were connected to the book trade and to musical life. Among them were Herman Thieme and Christoph Bohn, who started their book trade businesses around 1740 in Zutphen and Haarlem respectively.<sup>27</sup> Book publishers of German descent who settled in Amsterdam included Friedrich Brockhaus, L. van der Vinne, C.G. Sülpe, the brothers Diederichs, M.H. Schonekat, Leopold Hesse and Johannes Müller.<sup>28</sup> In the early 18<sup>th</sup> century the German Gerhard Witvogel set up a music publishing firm in Amsterdam.<sup>29</sup> Johann Julius Hummel started a music business in The Hague in 1751. Around 1755 his younger brother Burchard Hummel took over this business while Julius established a new firm in Amsterdam.<sup>30</sup> Between 1766 and 1780 Siegfried Markardt of Hanover also had a music publishing business in Amsterdam.<sup>31</sup> At the end of the 18<sup>th</sup> century Nikolaus Barth and Ludwig (Lodewijk) Plattner tried their luck in Rotterdam, and Johann Henrich Henning settled in Amsterdam around this time.

At the end of the eighteenth century the predominantly German music publishing firms in Amsterdam were so successful that the famous poet and musician Christian Friedrich Daniel Schubart remarked that: 'Der musikalische Verlag in Amsterdam ist so stark, als irgend ein Verlag in der Welt, die guten Compositionen stattlicher Meister werden da britisch bezahlt und gehen reizend ab'.<sup>32</sup>

A lot of German musicians and composers also moved to the west. Some of the best known of these were J.A.K. Collizi, H. Focking, C.E. Graf, J.A. Groneman, J.A. Lust, J.W. Lustig, J.A. Meder, J. Rauscher and F. Schwindl.<sup>33</sup> Some lesser known examples were J. Nozeman, L. Frischmuth, K. Hurlebusch, J. Fischer, E. Brönnemüller, K.M. Ritter von Esser and M.J. von Böhm.<sup>34</sup> The brothers G. and A. Kreusser must also be named as the latter composed a cantata for the concert given in commemoration of Schmitt a year after his death.<sup>35</sup>

### 1.3 Composer and musician in Amsterdam (1773-1791)

During his first years in Amsterdam, Schmitt presented himself as a composer.<sup>36</sup> Dunning suggests that Schmitt must have made a living by teaching.<sup>37</sup> Perhaps he also had some savings from family money or from the proceeds of the publication of his first six compositions.

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<sup>25</sup> Lucassen 2002, 22.

<sup>26</sup> Ibid., 25-28.

<sup>27</sup> Leemans 2006, 141.

<sup>28</sup> Ibid., 144-149.

<sup>29</sup> Zoeren 1987, 5.

<sup>30</sup> Johansson 1972, 4.

<sup>31</sup> Reijen 2008, 1.

<sup>32</sup> Christian Friedrich Daniel Schubart, *Ideen zu einer Aesthetik der Tonkunst* (Vienna: L. Schubart, 1806), 253, as quoted by Dunning 1966, 11.

<sup>33</sup> Heuvel 1997, 99-100.

<sup>34</sup> Balfort 1981, 90-116.

<sup>35</sup> Heuvel 1996, 32.

<sup>36</sup> *Amsterdamsche Courant* 19, February 12, 1774

<sup>37</sup> Dunning 1962, 23.

At this moment in his life Schmitt had already become well regarded internationally, as a quote from Charles Burney in 1773 shows:

**Father Schmidt, a monk of the Cister-  
tian order, at the abbey of Eberbach, in  
Rheingau, is author of trios for violins,  
that are not only full of taste and fancy,  
but composed with a boldness, spirit, and  
accuracy, which *dilettanti* seldom arrive  
at.**

Charles Burney, *The present State of Music in Germany, the Netherlands and United Provinces*  
(London: T. Beckett [etc.], 1773), II, 330.<sup>38</sup>

Burney made this comment about Schmitt during his second continental tour in the second half of 1772, during which he visited the Low Countries, Germany and Austria. His account suggests that he did not personally visit the monastery in Eberbach but that the information was collected from his contacts. This sounds feasible as we know that Schmitt had already left the monastery in 1771 (see § 1.1).

Once Schmitt settled in Amsterdam he no longer used the title ‘pater’ in his writings or on his printed editions, but people continued to call him ‘Pater Schmitt’. In 1782 the States of Holland and West Frisia granted a bookseller’s privilege to ‘Pater Smit’ (see § 2.5). Nearly nine years later, on January 5, 1791, Nina d’Aubigny, the daughter of the Kassel legation adviser Johan Conrad Engelbrunner and his wife Sabine d’Aubigny, made an entry in her diary mentioning Schmitt’s name in connection with a concert in Felix Meritis that she had attended on New Year’s Eve: ‘... On New Year’s Eve we visited Felix. It was very busy and a work by Father Schmitt was performed. ...’<sup>39</sup>

Masonic archives show that Schmitt got involved with freemasonry at the end of the 1770s<sup>7</sup>. In 1778 he received the first two grades at the Amsterdam lodge La Paix.<sup>40</sup> Four years later he was connected to another lodge in Amsterdam called La Charité.<sup>41</sup> The large number of foreigners in the Amsterdam lodges has given rise to suggestions that besides social-cultural reasons there might also have been an economic interest in joining a Masonic lodge.<sup>42</sup>

During his early days in Amsterdam Schmitt was on good terms with Hummel (although later they were to become rivals. Hummel introduced Schmitt to the Swedish musical society Utile Dulci in Stockholm whereupon Schmitt, together with composer Johann Friedrich Klöffler, music director at the court of count zu Bentheim-Steinfurt, was inaugurated by proxy by Hummel sometime at the end of 1772 or early 1773, as a letter by Schmitt from 1773 addressed to this society shows.<sup>43</sup> It is also known that Hummel was a freemason<sup>44</sup> so it is not inconceivable that Hummel introduced Schmitt to the lodges in Amsterdam.

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<sup>38</sup> ([http://books.google.nl/books?id=O1EUAAAAQAAJ&printsec=titlepage&source=gb\\_s\\_summary\\_r&cad=0#PPA330,M1](http://books.google.nl/books?id=O1EUAAAAQAAJ&printsec=titlepage&source=gb_s_summary_r&cad=0#PPA330,M1), accessed May 11, 2009).

<sup>39</sup> Aubigny 2001, 99.

<sup>40</sup> Davies 2005, 293.

<sup>41</sup> *Ibid.*, 386.

<sup>42</sup> Sande 2001, 79.

<sup>43</sup> Dunning 1962, 22.

<sup>44</sup> Davies 2005, 263.



Schmitt was well-known in the Amsterdam concert life, where top musicians performed his compositions in the big venues of the day. Schmitt himself also organized concerts in several towns in Holland.<sup>45</sup>

The first publicly advertised concert in which one of Schmitt's compositions was performed, was organized by Johann Friedrich Schröter on January 10, 1777 and took place at 't Wapen van Amsterdam, a hotel situated on the present Kloveniersburgwal 64 location, at the corner of the Rusland. An ensemble including Schröters children, 25-year old singer Corona and 14-year old Johann Heinrich on violin, performed a concerto for ten instruments by Schmitt.



Caspar Philips Jacobsz, *Logement 't Wapen van Amsterdam* (Kloveniersburgwal 64. On the left, the entrance of the Slijkstraat. On the right, Rusland 26) (1772) (Amsterdam City Archives. Collection Atlas Splitgerber).

The date that Schmitt and the Schröter family first met is not known, although it was possibly while Johann Friedrich was touring the Dutch Republic with his children in the 1770s.<sup>46</sup> Schmitt published three works by Johann Friedrich's eldest son, Johann Samuel. Schmitt advertised the first two of these publications in the *Amsterdamsche Courant* (after this: AC) of September 26, 1780. The last of the three editions appeared towards the end of the 1780s.

At the end of 1777, on December 23, baritone Joseph Henry Hallems put on a concert in 't Wapen van Amsterdam with a work for choir by Schmitt.

The first known concert organized by Schmitt himself was held in 't Wapen van Amsterdam on February 18, 1777. The work performed was a cantata called *Hester* based on a play by Abbé Augustin Nadal, translated by Bartholomeus Ruloffs and set to music by Schmitt. Singers Corona Schröter and Isabella Hoenraedt performed the vocals. This concert was repeated on December 9 later that year.



Jan de Beijer, *Kloveniersdoelen* (Doelenstraat 24-22 as seen towards the Kloveniersburgwal)(1770) (Amsterdam City Archives; Collection Atlas Splitgerber).

<sup>45</sup> All information on advertisements from Rasch 2001.

<sup>46</sup> Kidd 2008.



On February 28, 1777 Schmitt organized a performance in the Doelenzaal, a hall on the first floor of the Kloveniersdoelen at the end of the Nieuwe Doelenstraat, near the Kloveniersburgwal. Two works were performed: Schmitt's cantata *La Tempête* and *La Nuit* for orchestra.

In 1782 Schmitt gave a large-scale concert in the prestigious Manegezaal where two of his works were performed: a cantata on the birth of the Prince Royal and the cantata *La Tempête*. The Manegezaal was a large hall on the first floor, above the Amsterdam Riding School at the end of the Leidsegracht.



Noach van der Meer Jr., *Voormalige Hollandsche Manege* (Marnixstraat behind number 382, former Schans 76. Seen from the Leidsegracht. On the right Leidsegracht 108) (1790) (Amsterdam City Archives. Collection drawings and prints)

On February 10, 1784 Schmitt and violinist C.F. Danner from the Palatinate organized a concert in the concert hall of the former mansion of Rotterdam mayor Hugo Cornet de Groot in the Bierstraat, then exploited by the new owner 'muziekmeester' Cornelis Anthony Zeger.<sup>47</sup> A small cantata by Schmitt was performed. The then 24-year old Jacob Tours, who in 1797 went on to become organist at the 'Grote kerk' in Rotterdam, played one of his own compositions on the same occasion. Danner and Schmitt possibly met through mutual acquaintances as they both came from the same region in Germany. Tours and Schmitt had already known each other for a couple of years as they had jointly published Tours' second opus that consisted of three sonatinas for keyboard around 1782.<sup>48</sup> Schmitt went on to publish two more compositions by Tours around 1784: a sonata for four hands and a keyboard-arrangement of the aria *Je suis Lindor* by Giovanni Paisiello.

#### 1.4 Felix Meritis (1788-1791)

In 1788, Joseph Schmitt became the first musical director of the Felix Meritis society in Amsterdam. It is not clear though exactly when he was invited to take up these positions. The Felix Meritis society was founded in 1777 based on a programme formulated by mechanical engineer and watchmaker Willem Writs. The objective was to meet regularly in order to discuss the arts and science so that the society as a whole would benefit. This message was also carried through in the name Felix Meritis, which means 'Fortunate through Merit'. In the beginning Felix Meritis had four departments: Trade, Science, Arts and Music. The department of Literature was to follow in 1779.<sup>49</sup> Schmitt might have had

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<sup>47</sup> Hazewinkel 1940, 183.

<sup>48</sup> *Amsterdamsche Courant* 67, Tuesday June 4, 1782.

<sup>49</sup> Gompes Ligtelijn 2007, 24.

earlier connections with Felix Meritis as around 1783 he dedicated his *Concerto á deux violons, alto, basse, hautbois & cors de chasse ... oeuvre XV* (RISM S 1792) to Theodorus Johannes Weddik, a member of the department of music of Felix Meritis.

Because of the growing number of members, Felix Meritis soon had to look for larger premises. In 1786 the board decided to hold a contest for the design of a new building. Jacob Otten Husly provided the winning design<sup>50</sup> and the new building was inaugurated on October 31, 1788.



Adriaan de Lelie, painting made for the inauguration of the new building of Felix Meritis at the Keizersgracht in 1788. Schmitt is the man standing on the left of the speaker, holding a roll in his right hand (Amsterdam, 1788).<sup>51</sup>

During the inauguration, works composed by Joseph Schmitt for this specific occasion were performed: an overture and a festive cantata. This is the first we know of Schmitt actively carrying out his position of music director for Felix Meritis.

Under Schmitt's conductorship a lot of compositions were performed that were inspired by the revolutionary atmosphere of the day, full of imitations of sounds of war. Schmitt further composed instrumental and vocal music for Felix Meritis for several special occasions (*Feestzangen ter invijding van Het Gebouw der Maatschappij Felix Meritis, Lentezangen, Le Plaisir du Sultan* etc.).<sup>52</sup> Unfortunately all of these works have been lost, only a few textbooks remain.<sup>53</sup>

Looking at the composers whose works are included in Schmitt's catalogue, there does not seem to be any connection with Felix Meritis; at least Schmitt did not publish compositions by any of the known Felix Meritis musicians. Schmitt's successor, bass-horn player Vincent Springer (see § 2.7), became active at Felix Meritis concerts a few years after Schmitt's death; his tenure lasted from 1797 to 1801.<sup>54</sup>

Schmitt died at his home in the Warmoesstraat on May 28, 1791 after a period of deteriorating health.<sup>55</sup> One Jacob Justus Ewald registered his death at the Amsterdam city

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<sup>50</sup> Stijl 1802/1971, 503-504.

<sup>51</sup> Knoef 1945, 208.

<sup>52</sup> Heuvel Zeiler 1997, 174.

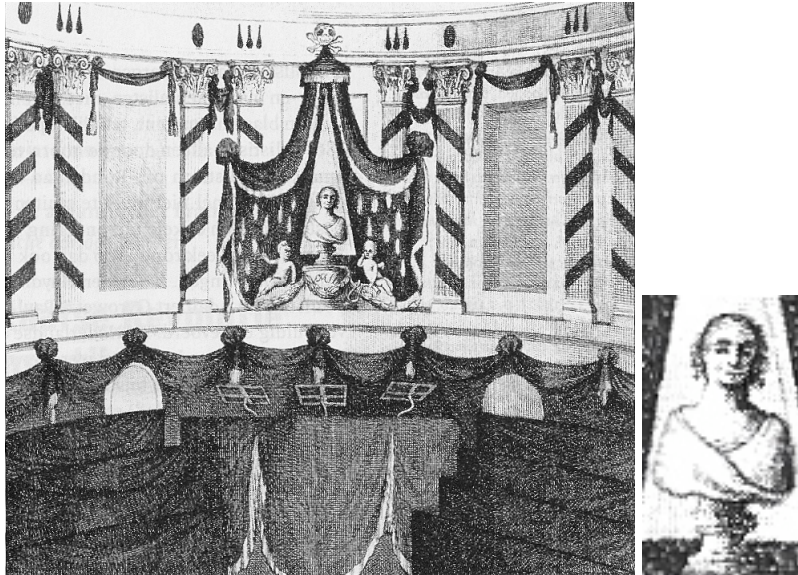
<sup>53</sup> Heuvel 2001, 380.

<sup>54</sup> Heuvel 1991, register.

<sup>55</sup> City archives Amsterdam death registrations nr. 1073, p. 11.

administration the following day. Schmitt was buried in the Dutch Reformed Nieuwezijdskapel on June 1, 1791.<sup>56</sup>

Nine months after his death, on March 22, 1792, a commemoration concert was performed in the Felix Meritis concert hall. The public was dressed in black. The hall was decorated with black velvet curtains with silver tassels. A bust of Schmitt made by Jacob Swart was placed at the back of the stage. A cantata by Georg Anton Kreusser was performed, as was choral music composed by Schmitt and Haydn.<sup>57</sup>



Bust of Joseph Schmitt made by Jacob Swart at the commemoration concert at Felix Meritis on March 22, 1792.<sup>58</sup>

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<sup>56</sup> City archives Amsterdam death registrations nr. 1073, p. 11.

<sup>57</sup> Heuvel 1996, 32.

<sup>58</sup> From: *Kabinet voor mode en smaak* 3 (Haarlem, 1792) as reproduced by Dunning 1962, II..



## 2 Joseph Schmitt, music publisher

### 2.1 Definition of the term ‘publisher’

A ‘publisher’ is a person or company that arranges the printing or manufacture of printed material for distribution to booksellers or to the public, thereby acting as the agent of an author or owner.<sup>59</sup>

If, in addition, the publisher prepares the work for publication, he is also classed as an ‘editor’. This preparation incorporates the selection, revision and arrangement of the material to be published.<sup>60</sup>

The definition ‘person who publishes a book’ was not used before the late nineteenth century. That a publisher can legally claim the right to publish also stems from the nineteenth century.<sup>61</sup> Before then booksellers printed books themselves or had them printed by others and the claims they could lay on these printed works were governed by unwritten laws.<sup>62</sup>

### 2.2 The *Muziek-Magazyn* in the Warmoesstraat

Schmitt started his business by first presenting himself as a composer and he sold copies of his compositions by post.<sup>63</sup> As mentioned before in § 1.1, Schmitt’s letter to Swedish musical society Utile Dulci shows that he was already in Amsterdam in 1773. In 1774 he lived at the Fluwelen Burgwal (the old name of the Oudezijds Voorburgwal) in the home of a G. de Neve Junior.

Johann Julius Hummel moved to Berlin in 1774 where he had opened a branch of his business in 1771. He left the management of the Amsterdam business to his daughter Elisabeth Christina, then around 23 years old. Elisabeth had married Johan Philip Merckle in 1771<sup>64</sup> and they had two children: Johan Julius Christiaan (March 25, 1772) and Maria Christina (born August 9, 1774).<sup>65</sup> Merckle probably died around this time as no other children were registered, and in 1791 Elisabeth married Carel Wilhelm von Mettingh, with whom she ran the business until their respective deaths in 1818 and 1820.<sup>66</sup> After the change of management in 1774 Hummel’s editions were imprinted with: ‘Chez J.J. Hummel à Berlin, à Amsterdam au Grand Magasin de Musique’.<sup>67</sup>

In 1775 Schmitt lived at C.S. Oswald’s, a wig maker, at the Pylsteeg.<sup>68</sup> A Christian Emanuel Oswald, who was married to a Regina Dorothea Latterman, can be found in the Amsterdam city archives. Johan Julius Hummel acted as a witness at the baptism of one

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<sup>59</sup> ‘publisher, *n*’, *Oxford English Dictionary Online* ([http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50191834?query\\_type=word&queryword=publisher&first=1&max\\_to\\_show=10&sort\\_type=alpha&result\\_place=1&search\\_id=B8eD-fBvY9f-4318&hilit=50191834](http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50191834?query_type=word&queryword=publisher&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=B8eD-fBvY9f-4318&hilit=50191834), accessed January 7, 2009).

<sup>60</sup> ‘editor, *n*’, *Oxford English Dictionary Online* ([http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50072171?query\\_type=word&queryword=editor&first=1&max\\_to\\_show=10&sort\\_type=alpha&result\\_place=1&search\\_id=B8eD-aQ0aKa-4410&hilit=50072171](http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50072171?query_type=word&queryword=editor&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=B8eD-aQ0aKa-4410&hilit=50072171), accessed January 7, 2009).

<sup>61</sup> Selm 1987, 3.

<sup>62</sup> Schriks 2004, 23

<sup>63</sup> *Amsterdamsche Courant* 19, Saturday February 12, 1774.

<sup>64</sup> Marriage registers Amsterdam nr. 746, p. 14.

<sup>65</sup> Baptismal registers Amsterdam nr. 255, p. 89 and nr. 257.

<sup>66</sup> Marriage registers Amsterdam nr. 635, p. 530 and nr. 758, nr. 385.

<sup>67</sup> Waa 2007.

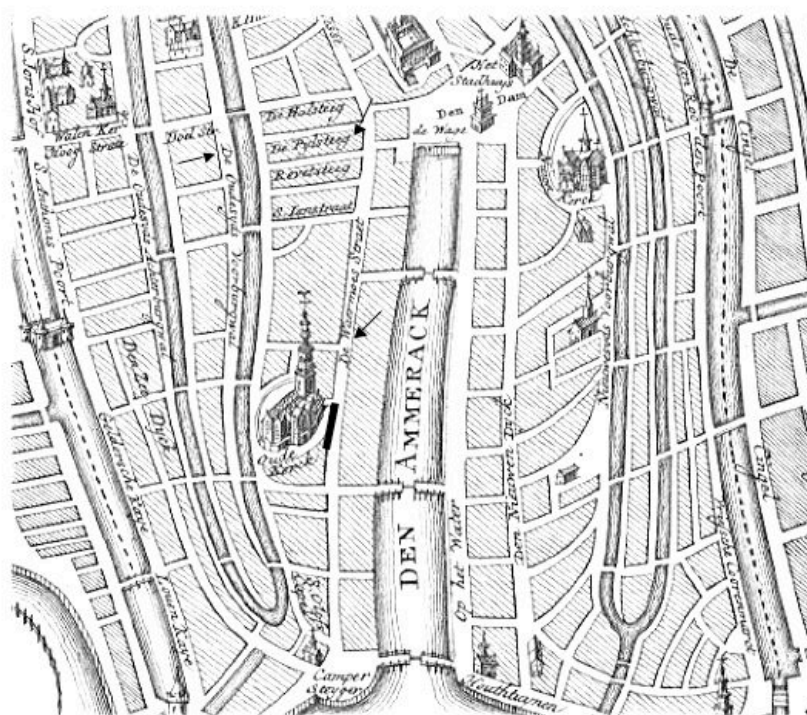
<sup>68</sup> *Amsterdamsche Courant* 43, Tuesday April 11, 1775.



of their children in 1771.<sup>69</sup> It is not known if these Oswald/Oswalts were related; it could be that Hummel had introduced Schmitt to the Oswald family, but this is speculation. Schmitt printed the work of another composer for the first time around 1775; it was Wendling's *Sei terzetti per il flauto traverso, violino ed il basso ... opera VII* (RISM W 767). This is one of the few first editions that Schmitt published during his lifetime.

Around 1778 Schmitt started up as an independent music seller in the Warmoesstraat. In the second half of the eighteenth century the Warmoesstraat was one of the top shopping locations in Amsterdam. In the 'Personele Quotisatie' (income tax) register of 1742, 23 of the 107 shops in the Warmoesstraat were registered in the top tax bracket with an income of over 2,000 guilders per year, a large sum in these days.<sup>70</sup> Hummel's Amsterdam business had already moved there at the end of 1776.<sup>71</sup> Four years later Hummel's shop moved to the Rokin.

Despite the fact that house numbers were not then in use, it is possible to locate Schmitt's shop. Schmitt described the location of his new music shop in an advertisement in the *Amsterdamsche Courant*<sup>72</sup> in 1778 and on title pages of editions in that year as 'in the Warmoesstraat between the Wyde and Nauwe Kerkstegen', now known as Warmoesstraat 83-101.



Isaak Tirion, *Amsterdam zo als het, na de Vergrooting des jaars 1593 (...)* (Amsterdam: Isaak Tirion, 1760) (Amsterdam City Archives, Collection Atlas Dreesmann). The three arrows point out the Pylsteeg, the Oudezyds Voorburgwal and the Warmoesstraat. Warmoesstraat 101-83 is indicated with a black vertical line.

In later years Schmitt sometimes gave additional indications of the location of his shop: 'in de Warmoesstraat by de Wyde Kerksteeg'<sup>73</sup> and 'in de Warmoesstraat, by de Oude Kerk' (near the Old Church).<sup>74</sup>

<sup>69</sup> Baptismal registers Amsterdam nr. 254, p. 94.

<sup>70</sup> Carasso-Kok 2004, 257.

<sup>71</sup> Johansson 1972 I, 5.

<sup>72</sup> *Amsterdamsche Courant* 59, May 16, 1778.

<sup>73</sup> *Amsterdamsche Courant* 138, November 18, 1779; 35-37, March 22, 25 and 27, 1783

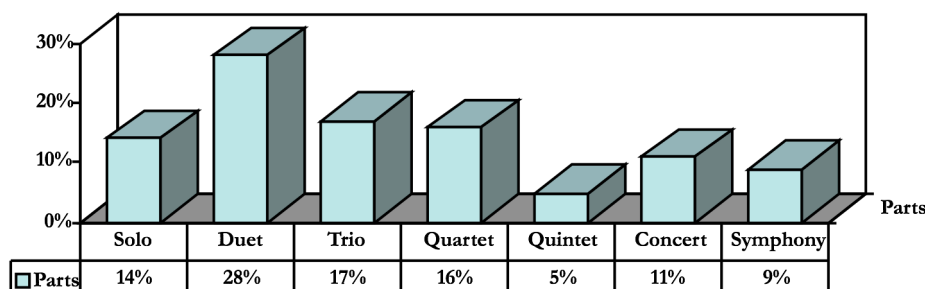
<sup>74</sup> *Amsterdamsche Courant* January 22, 1788; November 24, 1792 and November 16, 1793.

## 2.3 Target group and finances

From remaining copies of his printed editions and from his advertisements, we know that Schmitt sold printed music. Advertisements indicate that he also sold concert-tickets. A series of three advertisements in 1783 advertised a concert to be given by singer Samsini in the 'Manegezaal' on March 27, for which tickets could be purchased at Schmitt's shop.<sup>75</sup> Schmitt also advertised concert tickets for a Feraglioni concert (with singers Feraglioni, Bussoni, Costa and Croce) on Monday April 25, 1785 at 't Oude Wapen van Embden at the Nieuwendijk.<sup>76</sup> It is not known whether Schmitt also offered instruments, handwritten music or music-paper.

Schmitt targeted his editions at amateur musicians from well-to-do middle and higher classes who enjoyed private concerts at home or at one of the many music societies that could be found in every town at the end of the 18<sup>th</sup> century. As amateurs were in the majority in the new music societies, the concerts always remained semi-professional. The largest societies, like Felix Meritis in Amsterdam, often hired professional musicians for special concerts to support their amateur members. Although highly regarded, the professionals never attained the same social standing as the higher-classed amateurs. They were still regarded as craftsmen who had to make music for a living. Although a musical education was desirable, making music for a living was unthinkable for the higher classes. This social taboo is clearly expressed in the term 'dilettante', which members from the higher classes liked to call amateur musicians from their own class.<sup>77</sup>

Considering the amateur status of his clientele, it comes as no surprise that the majority of compositions in Schmitt's catalogue can be categorized as chamber music, to be played by a maximum of four people. Schmitt dedicated two of his trios to 'tous les Amateurs des Pots Pourris á Quatre Couleurs' (RISM S 1804 and one not listed in RISM).



Analysis of Schmitt's catalogue - number of parts per publication.

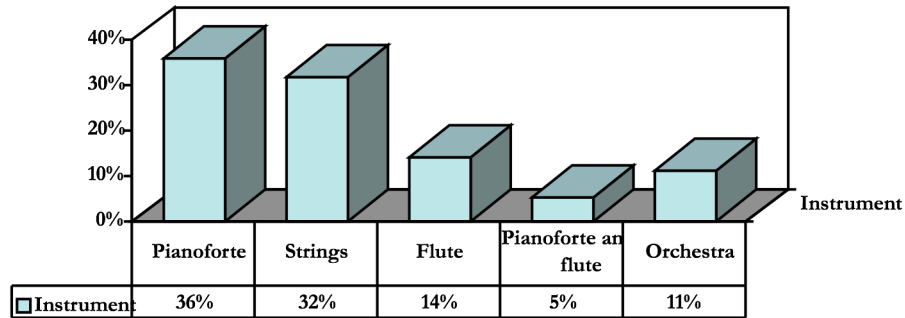
The instrumentation of Schmitt's publications is clearly aimed at music played at home or at private concerts. Flutes and strings had already been in use for playing at home for many centuries. Due to the improved manufacturing process in the 18<sup>th</sup> century, pianofortes became more widely available at lower prices. The growth of popularity of the pianoforte started in Germany in the early decades of the 18<sup>th</sup> century. Germans introduced piano production in the rest of Europe and also produced the best

<sup>75</sup> *Amsterdamsche Courant* 35-37, March 22, 25 and 27, 1783.

<sup>76</sup> *Amsterdamsche Courant* 48, April 21, 1785.

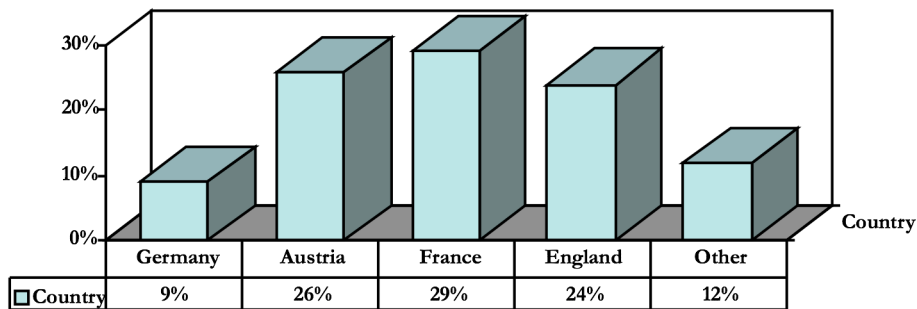
<sup>77</sup> Kloek Mijnhardt 2004, 488.

editions for this instrument.<sup>78</sup> At the end of the 18th century, England boosted the popularity of the piano, which spread rapidly throughout Europe. Dexterity at piano playing became a crucial element in the education of high-classed women.<sup>79</sup> Schmitt's editions clearly illustrate this development: about one third of his publications involve compositions where the pianoforte has a part. About half of these compositions were written for piano solos.



**Analysis of Schmitt's catalogue - main instrument per publication.**

Schmitt was not patriotic in his choice of composers, as demonstrated by the geographic breadth of his catalogue. It is not at all clear that it was Schmitt's biggest accomplishment to have been instrumental in the worldwide distribution of works from the Mannheim and Viennese Schools at an early stage - a claim made by Dunning.<sup>80</sup>



**Analysis of Schmitt's catalogue - geographical provenance of composers**

Evaluating the quality of Schmitt's editions, it is especially the engraving and the layout of the pages that stand out. A small number of the editions are provided with an elaborate title page. Nearly all of Schmitt's own compositions were issued with richly decorated title pages. Schmitt apparently made an effort to stay as close to the first editions as possible. This is shown by the use of the same opus numbering as the examples for his reprints. Only when composers did not consistently number their works

<sup>78</sup> Loesser 1990, 586.

<sup>79</sup> Parakilas 2001, 75-77.

<sup>80</sup> Dunning 1962, 37.



(like Gyrowetz, Hoffmeister, Mozart and Pleyel), Schmitt was forced to follow an opus numbering of his own.

We receive only a few hints about Schmitt's shop finances. In 1778 he was apparently careful with the finances of his business, as that year's advertisement states that upcoming publications could be ordered with 'prenumeratie', i.e., by prepaid subscription. In later years expected publications were just presented as 'being in the press'.<sup>81</sup> From 1779 onwards, Schmitt also lists the prices of his editions. Apparently, price had become an important consideration for his customers.

## 2.4 Advertising and publicity

During the course of the 18th century more and more booksellers used advertising in addition to catalogues to promote their wares. Trading through the big international exhibitions in Frankfurt and Leipzig became relatively less important when the demand for new publications increased dramatically. With advertisements in newspapers and journals, one could reach a large audience when a new work was published. A study of advertisements by booksellers in Leiden in the 18th century has proven that almost 50% of those booksellers used this method of promotion.<sup>82</sup>

Schmitt probably only advertised in the *Amsterdamsche Courant*. His agent in The Hague, Wittelaer, and his foreign agents, Haueisen and Westphal in Germany, also placed advertisements for Schmitt's editions. The *Amsterdamsche Courant* printed three issues a week (Tuesday, Friday and Saturday) for a regional/local public. In 1778 this so-called 'binneneditie' had print runs of 6,500 copies. A special edition of about 1,250 copies ('buiteneditie') was published for the (inter)national market.<sup>83</sup> As middle and upper class households in Amsterdam amounted at the time to approximately 12,500,<sup>84</sup> and as some households possibly even shared copies, Schmitt did reach a large part of his desired target group this way.

Schmitt advertised about once a year in the *Amsterdamsche Courant*. Compared to Hummel who advertised weekly, this can be called insignificant. The following 12 advertisements regarding Schmitt's music shop have been found:

### *Amsterdamsche Courant*

Year	Issue	Weekday	Date
1774	19	Saturday	February 12
1775	43	Tuesday	April 11
1778	59	Saturday	May 16
1779	138	Thursday	November 18
1780	116	Tuesday	September 26
1782	67	Tuesday	June 4
1783	99	Tuesday	August 19
1784	94+95	Saturday	August 7
1787		Thursday	June 7
1788		Tuesday	January 22
1792		Saturday	November 24
1793		Saturday	November 16

<sup>81</sup> 'being prenumerated': *Amsterdamsche Courant* January 22, 1778; 'being in the press': *Amsterdamsche Courant* 116 September 26, 1780; 35-37, March 22, 25 and 27, 1783; 48 April 21, 1785 and November 24, 1792.

<sup>82</sup> Goinga 1999, 57.

<sup>83</sup> Eeghen 1950, 45-46; Goinga 1999, 36.

<sup>84</sup> Vries Woude 1997, 568.

## 2.5 Domestic business relations

Schmitt's domestic business relationships can be divided into friendly relations on the one hand, and on the other, at least one hostile relationship. Schmitt cooperated with other publishers in Amsterdam as well as in other cities in Holland. The 1778 advertisement (see § 2.4) states that the publications mentioned (Abel's *6 Sinfonies Originelles Op. 14*, Boccherini's *Quintets Op. 12, 6 Ditto Op. 20*, Sacchini's *6 Quartets Op. 2*, Kotzwara's and Giardini's *Serenades à Violino, Alto, Violoncello et deux Cors*, Eichner's *6 Duo à Violino et Alto Op. 10 voor het Clavier*, Giordani's *6 Quartets*, Honauer's *4 Quartetts*, Eckhard's *6 Sontes, 6 Ditto* and *Menuet varié 1*, Sacchini's *Creso Opera*) were available at Schmitt's shop, at Bennet and Haake's in Rotterdam<sup>85</sup> as well as at other agents. In his 1779 advertisement Schmitt mentions own editions as well as 'English originals'. He remarks at the end that these editions were also available at R. van Laak in The Hague.<sup>86</sup>

In 1781, bookseller Bernardus Wittelaer in The Hague three times advertised new Schmitt publications in the *'s-Gravenhaagsche courant* which could be purchased at his shop.<sup>87</sup> Apparently this cooperation ended soon afterwards as no further advertisements of this kind appeared. As Wittelaer also mentioned publications by Amsterdam music publisher Siegfried Markordt in two of the aforementioned advertisements, the death of the latter on April 10, 1781 might also have been significant in the relationship with Schmitt ending around 1781. The dates of the publications where Schmitt mentions Wittelaer, (Giardini's *Trois trios concertants pour un violon, altoviola & violoncelle ... oeuvre XX* (1778-1781) (RISM G 1963), Kozeluch's *La Chasse pour le clavecin out forte piano ... oeuvre 5* (1781-1783) (RISM K 1772), Leduc's *Six duos pour deux violons ... oeuvre VI* (1779-1781) (RISM L 1379) and Schmitt's own *Sinfonie periodique à plusieurs parties* (-1781) (RISM S 1787)), support the hypothesis that cooperation between Schmitt and Wittelaer ended around 1781.

On the title pages of the aforementioned publications, Schmitt always mentioned Wittelaer together with F. Gramm in Brussels. Perhaps these two had a working relationship of some sort. There is not much more known about Gramm other than that he was associated with a Ceulemans in Brussels between 1770 and 1778. He probably left for Paris afterwards as a printer with the same name is known to have worked there in 1781.<sup>88</sup>

In 1782 Schmitt and Jacob Tours, then a promising young music master in Rotterdam, announced a joint publication of the latter's second opus in the *Amsterdamsche Courant*.<sup>89</sup> As is clear from the phrasing of the advertisement, Tours also sold Schmitt's newest editions in Rotterdam. As mentioned before in § 1.3, Schmitt published two more compositions by Tours in 1784. In these cases Schmitt and Tours did not cooperate.

Sometime in the late 1770s or early 1780s, the friendly relationship between Hummel and Schmitt seems to have cooled. Perhaps this was related to the fact that Schmitt had established his shop in the Warmoesstraat, where Hummel had moved to some years earlier. Schmitt was certainly a competitor to be reckoned with. An analysis of his catalogue shows that about 40% of his editions were published within six months of the first edition, and 67% of his editions within one year. Perhaps this fact made it interesting for a rival like Hummel to watch Schmitt's production closely.

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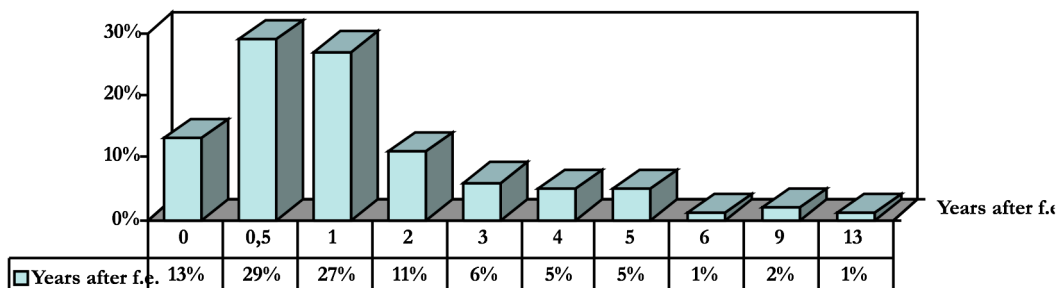
<sup>85</sup> Lambert Bennet and Charles Richard Hake, Orangist publishers in Rotterdam

<sup>86</sup> Rutger van Laak, The Hague.

<sup>87</sup> *'s-Gravenhaagsche Courant* 54 May 4, May 23 and 134 November 7, 1781.

<sup>88</sup> Cornaz 2001, 72.

<sup>89</sup> *Amsterdamsche Courant* 67, June 4, 1782.



Number of years that Schmitt's editions were published after the first edition (f.e.).

What is certain is that around 1781 Schmitt was upset about the fact that Hummel was reprinting Schmitt's editions of Schmitt's own compositions. From the tone of the announcement Schmitt had printed in the second edition of his *Sinfonie à grande orchestre ... oeuvre XII* (Amsterdam, c1781) (RISM S 1788), now titled *Sinfonie Periodique à Plusieurs Parties* (Amsterdam, c1781) (RISM S 1787), it is clear that he was irritated that Hummel had reprinted his *Six quatuors à une flute, violon, taille et violoncelle ... oeuvre X* (Amsterdam, AC 1779) (RISM S 1782) and *Six trio, trois à deux violons et trois à un violon, taille et violoncelle obligé ... oeuvre XI* (Amsterdam, 1780) (RISM S 1784) as *Trois [= Six] quatuors, à flute, violon, alto & violoncelle obligé ... oeuvre IX (-X)* (platenumber 499; Berlin/Amsterdam, AC March 8, 1781) (RISM S 1783) and *Six sonates, trois à deux violons & violoncelle, trois à un violon, taille et violoncelle obligé ... oeuvre XI* (Berlin/Amsterdam, AC March 8, 1781 in the press) (RISM S 1785). The announcement states:

*ADVERTISEMENT.*

*Joseph Schmitt dans la Warmoesstraat à Amsterdam, ayant vu par les gazettes publiques, qu'on n'a point hésité de Contrefaire les Oeuvres de Musique de sa Composition, et notamment: 6 Quartz Op. 10, et 6 Trios Op. 11; fait avertir le public, qu'il fait imprimer pour son propre et privé Compte tous les Ouvrages de sa Composition, et prie les Amateurs de Musique de s'adresser à l'Auteur ou à ses Correspondants; Car on fait par experience, que les meilleurs ouvrages même des Compositeurs les plus renommés, sont très souvent fort estropié par ces Copistes et Contrefaiseurs, qui ne cherchent qu'à s'enrichir par les talens d'autrui.*

*Aussi trouve-t-on chez J. Schmitt, hormis les oeuvres de sa Composition, plusieurs oeuvres bien choisies des premiers Maîtres, dans son Magasin à Amsterdam, à l'Haye chez B. Wittelaer, à Hamburg chez: F. C. Westphal, à Francfort chez W. Haueyfen, à Bruxelles chez F. Gram, et aux adresses ordinaires.*

Advertisement in: Joseph Schmitt, *Sinfonie periodique à plusieurs parties ...* (Amsterdam: Joseph Schmitt, [c1781]) (RISM S 1787) (copy CH Zz).<sup>90</sup>

<sup>90</sup> Translation: 'Advertisement. Joseph Schmitt in the Warmoesstraat in Amsterdam, having read in the newspapers that someone has not hesitated to reprint his compositions, i.e.: 6 quartets op. 10, and 6 trios op. 11; advises the public that he has had his compositions printed at his own private expense and begs the amateurs of music to address the author or his agents; because one knows from experience that the best

As Schmitt does not mention the fact that Hummel had also reprinted the first edition of this symphony as *Simphonie à grand orchestre ... libro I* (platenumber 421; Berlin/Amsterdam, BN September 8, 1781) (RISM S 1789), we can conclude that the second edition of his opus 12 was probably published between March and September 1781.

As there was a reasonable demand, the practice of selling reprints of other publisher's editions was widespread. German music publisher Bernard Schott even promoted his reprints as being of better quality than the original. The same Schott once also named the example for his reprint of Haydn's piano concerto on the title page: 'après le Journal de pieces de Clavecin de M<sup>r</sup> Boyer à Paris'.<sup>91</sup> Customary law governed copyright in these days. Copyright could not be enforced by a court. Copyright gave the owner the right to print, publish and sell a work, and was therefore more applicable to book printers and book sellers than to authors. If someone's copyright was violated, the only way to settle the issue was with the help of the local booksellers' guild.<sup>92</sup> It was customary not to violate the rights of fellow guild members. The reprinting practice was not restricted by local boundaries, however. Reprinting foreign publications was accepted, probably because booksellers' markets were very local. In this framework Schmitt's announcement is understandable: Hummel had violated the unwritten law not to harm the copyright of someone in the same local market. Although Johann Julius Hummel operated from Berlin, it is as good as certain that all his editions were also sold in the Amsterdam business. The imprint 'Chez J.J. Hummel à Berlin, à Amsterdam au Grand Magasin de Musique' remained unchanged until the business closed in the 1820s.

But Hummel was not undercutting Schmitt in terms of price. In the 1780 advertisement in the *Amsterdamsche courant* Schmitt offers his opus 11 *Six trio, trios à deux violins et trios à violon, viola & violoncelle* for 3 'gulden' (guilders) and 10 'stuivers' (five-cent pieces). Hummel offers his reprint in his 1783 catalogue for 2 'Taler' and 1 'Groschen', the equivalent of 3 'gulden' and 13.5 'stuivers'.<sup>93</sup> Here, although three years later, Hummel is 5% more expensive than Schmitt, but taking inflation into account, the prices are more or less the same. Perhaps Hummel had a different clientele, or maybe Schmitt was not promoting this opus enough. Schmitt sold his opus 12 *Sinfonie à grande orchestre* for 1 'gulden' and 10 'stuivers'. Hummel offered his reprint in his 1783 catalogue for 21 'Groschen', i.e. 1 'gulden' and 11.5 'stuivers', again a little more expensive than Schmitt's edition, but also three years later.<sup>94</sup> The Hummel prints must also have been sold in the Amsterdam shop. This must have affected business badly for Schmitt; he had invested his own money in the printing process and saw Hummel now capturing some of the profits.

Schmitt was also concerned about errors made in unauthorized reprints of his own compositions. Comparing the violin part of Schmitt's opus 10 (see the next page), Hummel has added a dynamics indication at the start, i.e. 'piano'. Another deviation from the original can be seen in bar 24: Schmitt prescribes staccato as note articulation, Hummel marcato. One can imagine that such alterations would be frustrating for any composer.

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works, even by the most renowned composers, are often corrupted by copyists and fraudulent publishers who only seek to enrich themselves from another man's talents ...'

<sup>91</sup> Müller 1977, 55.

<sup>92</sup> Schriks 2004, 45.

<sup>93</sup> Johansson 1972, II, F. 18; Gelder 1965, 253.

<sup>94</sup> Johansson 1972, II, F. 17.

2 VIOLINO

QUARTETTO I *Allegro moderato*

Joseph Schmitt, *Six quatuors à une flute, violon, taille et violoncelle ... oeuvre X*  
(Amsterdam: Joseph Schmitt, AC 1779) (RISM S 1782).

2 VIOLINO

QUARTETTO I *Piano*  
*Allegro moderato*

Joseph Schmitt, *Trois [= Six] quatuors, à flute, violon, alto & violoncelle obligé ... oeuvre IX (-X)* (platenumber 499) (Berlin/Amsterdam: Johann Julius Hummel, AC March 8, 1781)  
(RISM S 1783).

Schmitt therefore had several reasons to request a printing privilege from the States of Holland and West Frisia. A printing privilege, also called a patent, can be seen as a favour by a government, local or national, whereby the customary copyright was accepted as being exclusive in the jurisdiction of the government in question. Reprinting of privileged editions was then forbidden for a certain period of time.<sup>95</sup>

The wording of the privilege accorded to Schmitt took into account the practice of music publishers not being allowed to join booksellers' guilds.<sup>96</sup> As a privilege could only be exerted in a guild-governed context, the States requested in Schmitt's case that he had to have the privilege-governed editions printed and sold through a member of the booksellers' guild.

<sup>95</sup> Hoftijzer 1993, 51-52.

<sup>96</sup> Eeghen 1974, 106.



Zoo ist dat Wij de zaak en  
het verzoek voorts overgenomen  
hebbende, en geneegen wetzende  
ter beede van den suppliant uit  
Onze regle Weetenschap Souveraine  
magt en auctoriteit den Zelfen  
Supplet geconsenteerd geaccordeerd  
en geotroijeerd hebben. Consenteeren  
Accordeeren en Otroijeeren hem by  
Deeten dat hij geduurende den  
tyd van vijftien eerst agter een vol-  
gende jaren alle sijne voorts  
Musique werken in die's voegen als  
Zijlke by den supplet is verzoegt en  
hier vooren uitgedrukt staet binnen  
den voorts Onzen Lande alleen zal  
mogen drucken doen drucken uitgeeven  
en verkoopen: mits de suppliant  
dewyl hij Zelve niet in het gilde is  
een Gilde broeder van het Boekver-  
kopers-Gilde te Amsterdam tot het  
uitgeeven van Zijne voorts Werken  
employeere. Verbiidende/en voorts alst  
Den 29<sup>e</sup> Maart 1782  
F. O. V. O. / *fn*

Privilege given to 'Pater Smit' by the States of Holland and West Frisia (The Hague, March 29, 1782) (The Hague, Nationaal Archief, Archives of the States of Holland and West Frisia, number 3.01.04.01, Minutes of patents given for requests entered at the States, volume 1746 (year 1782)).<sup>97</sup>

In line with the conditions put forward by the States, Schmitt cooperated with bookseller Georg Albrecht Diederichs in Amsterdam. Between 1782 and his death in 1791, all Schmitt's compositions were first published by Diederichs under protection of the privilege. These works are Schmitt's opus 13-16 (RISM S 1790-1793) and his two potpourris without opus numbers (RISM S 1803-1804). Schmitt's opus 17 and 18, which were printed by Springer, were no longer governed by the privilege. The printed editions show that Schmitt did the printing himself. Diederichs apparently only functioned as a 'straw man'.

Schmitt's and Hummel's businesses remained in competition, even after Schmitt passed away. Springer's and Hummel's editions of Pleyel's *Grande sonate ... oeuvre 45* serve

<sup>97</sup> Translation: So be it that we, having considered the request and being willing to grant the supplicattee his plea to consent to, to accord and to patent him on account of our knowledge, supreme power and authority, at this moment do consent, accord and patent him as requested for a period of 15 years to print, have printed, publish and sell his compositions exclusively, provided that he, as he himself is not part of the guild, will publish his compositions through a member of the booksellers' guild in Amsterdam, forbidden and further as .. March 29 1782 F:O:V:O.

as examples. Johann André published one of the first reprints of the first edition by the author as opus 46 (Offenbach, December 1796). Hummel's reprint as opus number 44 was advertised in February 1797. The reprints by Götz (opus number 46) and by Springer (opus number 45) also appeared in 1797. It is striking that Hummel and Springer use exactly the same layout. It is difficult to say who was first, but it is possible that both used the same example.

2

Allegro spiritoso

SONATA I

Pleyel, *Douze grandes sonates pour forte-piano avec accompagnement de violon et violoncelle ... oeuvre 31* (platenumber 9) (Paris: Author, [1796-1797]) (RISM P 3788) (copy US Rsibley).

Allegro Spiritoso

SONATA I

Pleyel, *Grande sonate pour le clavecin ou forte piano avec accompagnement d'un violon & violoncelle ... oeuvre 45* (platenumber Sp) (Amsterdam: Joseph Schmitt (Springer), [c1797]) (RISM P 3805) (copy FIN A).

4 74

Allegro Spiritoso

SONATA I

Pleyel, *Grand sonate pour le clavecin ou piano forte accompagné d'un violon & violoncelle ... oeuvre XXXIV* (platenumber 887) (Berlin/Amsterdam: J.J. Hummel, [1797]) (RISM P 3804) (copy US Rsibley).

## 2.6 Foreign business relations

### 2.6.1. Schmitt's foreign agents

Music sellers in the second half of the eighteenth century could follow two ways of trading. The oldest practice was to exchange publications for other publications, bills of exchange, promissory notes and bonds. Trading with cash was the least used payment method.<sup>98</sup> Because of this exchange practice, music sellers often became publishers out of necessity: without new publications to offer, no trading by exchange was possible.<sup>99</sup> From Pleyels' correspondence it is known that this practice was still in use at the end of the eighteenth century. When he tried to set up an international network around 1800 he contacted publishers who accepted his own editions in exchange.<sup>100</sup>

Besides in bipartite relationships, music was also offered in exchange at the two half-yearly exhibitions in Frankfurt and Leipzig. The eight-day spring exhibition in Frankfurt ('Fastenmesse') started on the second Sunday before Easter ('Judica').<sup>101</sup> Afterwards the participants hurried to Leipzig where the 'Ostermesse' started on the third Sunday after Easter. The autumn exhibition in Frankfurt ('Herbstmesse') was held during the two weeks before September 29 and was followed by the 'Michaëlismesse' in Leipzig on the first Sunday after September 29.<sup>102</sup> Dutch booksellers, map printers and music publishers were also involved in the half-yearly book exhibitions in Frankfurt and Leipzig.<sup>103</sup> According to Laeven, the amount of publications from the Northern Netherlands was by far the largest of the foreign offerings at the exhibitions in the first half of the eighteenth century.<sup>104</sup> The leading position of the Frankfurt exhibition in the seventeenth century had been stimulated by its central location in Western Europe, being close to the Rhine, a busy waterway. Around 1700 though, the amount of books offered at the Leipzig exhibition surpassed that of Frankfurt due to Leipzig's advanced commission business and the Leipzig government's tolerance towards protestant publications.<sup>105</sup> The timing of Haueisens' advertisements in the *Frankfurter Staats-Ristretto* suggests that Schmitt's publications might have been offered for sale at the Frankfurt Book Exhibition.

In addition to the exchange practice, a system of trading by commission flourished in the eighteenth century.<sup>106</sup> This enabled the very latest compositions to be traded during the year and avoided large stocks. Publishers sent editions to commission agents who tried to sell the works. Upon the yearly settlement of accounts, unsold pieces were returned to the publisher. In addition large, well-positioned local booksellers started to act as principal agents who took care of local distribution. Booksellers were able to place orders with these principal agents, and were also able to have orders delivered.<sup>107</sup> The principal agents received a commission of 4 to 5%, usually by way of a free copy for every 20 or 25 copies ordered.<sup>108</sup>

Publishers and booksellers kept in touch with their foreign contacts through extensive correspondence and by making trips abroad. Larger firms even established

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<sup>98</sup> Selm 1987, 3.

<sup>99</sup> Lenneberg 2003, 86.

<sup>100</sup> Ibid.

<sup>101</sup> Selm 1987, 190; Lankhorst 1992, 186.

<sup>102</sup> Selm 1987, 192; Lankhorst 1992, 187.

<sup>103</sup> Hofrijzer Lankhorst 2000, 120-121.

<sup>104</sup> Laeven 1992, 191.

<sup>105</sup> Ibid., 187.

<sup>106</sup> Goinga 1999, 21-22.

<sup>107</sup> Ibid., 75.

<sup>108</sup> Goinga in Delft Wolf 2003, 142.



foreign offices. For example, Amsterdam-based music publisher Johann Julius Hummel set up shop in Berlin in 1770.<sup>109</sup> Hummel also visited Sweden in 1769 where he commissioned bookseller Holmberg in Stockholm to sell his publications. During this trip he was also accepted as a member of the *Utile Dulci* society, the forerunner of the Royal Swedish Music Academy (*Kungliga Svenska Musikaliska Akademien*) (see § 1.3).<sup>110</sup>

The commission agents were generally represented as co-publishers, as indicated by their pasted imprints and stamps on the title pages.<sup>111</sup> The handwritten notice 'À Francfort sur le Mein, chez W: N: Haueisen' on Schmitt's edition of *Marche des Mariages Samnites* by Mozart (RISM 7004 (c1787) (copy A Wn)) shows that Haueisen sold this edition in Frankfurt. One of the copies of Schmitt's successor Springer's edition of Pleyel's *Concerto pour l'alto viola No. II* (RISM P 2797 (1791-1793)) (copy S SK) has 'Hambourg, chés Günther & Böhme' printed on it. Johann August Böhme and his partner Günther established their music business in 1795.<sup>112</sup> Springer apparently had copies of the Mozart edition sold by this Hamburg business. Pasted labels and imprints of Longman & Broderip and other English firms will be discussed in § 2.6.2.

The imprint in the edition of Schmitt's own *Sinfonie periodique* (RISM S 1787 (c1781))(see § 2.5) sums up his domestic and foreign agents at that time:

... Aussi trouve t-on chez J. Schmitt, hormis les oeuvres de sa composition plusieurs oeuvres bien choisies des premiers Maîtres dans son Magazin à Amsterdam, à la Haye chez B. Wittelaer, à Hamburg chez J.C. Westphal, à Frackfort chez W. Haueisen, à Bruxelles chez F. Gramm, et aux adresses ordinaires.

From this imprint it is clear that Schmitt had his international network already in place from an early stage.

The presumed Schmitt edition's of Von Schacht's *La Rosiere de Salencij* (RISM S 1224) and *XII sonates de clavecin avec accompagnement d'un violon et violoncelle* (RISM S 1227) (see § 4.2.4) mention 'Se trouvent dans tous les Bureaux de Postes, à Francfort, Mayence, Cologne, Augsburg, Nuremberg, à la Haye, chez Detune Libraire, à Amsterdam chez Schmitt, Md. de Musique et chez Mrs. Gautier, Mre de Musique, à Leyden Sturemberg et Roseboom à Harlem, à Ratisbonne chez Gramm, à Vienne chez Artaria'. As these agents are only mentioned on the two Schacht-editions, it seems likely that they were part of Von Schacht's network and not of Schmitt's.

Analysis of the editions published by Schmitt and research into the examples that Schmitt might have used for his reprints in combination with Schmitt's advertisements, have provided information on his foreign business contacts.

Schmitt's friendly foreign contacts will be discussed in the following paragraphs. In these cases Schmitt and the foreign publisher exchanged editions or sold each others' editions on commission or as stock. In contrast to domestic relationships, some hostile elements seem to have existed in some of the foreign contact cases; e.g. where Schmitt has apparently taken a foreign publisher's edition as an example for one of his reprints. In one or two probable reprint cases, as in the Schmitt Bland-relationship, it is possible to accept other explanations, like the use of other editions that are now lost.

The case of Hoffmeister in this respect is curious. On the one hand Schmitt sold original Hoffmeister editions as parallel issues or as stock, on the other hand he seems to have used Hoffmeister editions as examples for his reprints on quite a number of

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<sup>109</sup> Johansson 1972, 4-5.

<sup>110</sup> *Ibid.*, 6-7.

<sup>111</sup> Lenneberg 2003, 87.

<sup>112</sup> Haberkamp 1985, 229.

occasions. It is highly likely that in this case Schmitt did not have a direct relationship with Hoffmeister (see § 2.6.4).

The cases of Sieber and Longman & Broderip are different as they seem to have had direct relationships with Schmitt on the one hand, but on the other, Schmitt apparently reprinted more than just one or two Sieber and Longman & Broderip editions. In these cases it seems less likely that there were other unknown sources. Perhaps the international scope made reprinting more acceptable as Schmitt and Sieber and Schmitt and Longman & Broderio could not have been direct competitors in the same market.

### 2.6.1.1 Haueisen (1781-1787)

From Schmitt's imprint as mentioned in 2.6.1, it is clear that Wolfgang Nicolaus Haueisen (1740-1804) acted as a commission agent for Schmitt. Haueisen started his music publishing and printing business in Frankfurt am Main in 1771. This business was taken over by Johann André from Offenbach in 1787<sup>113</sup>, for whom Haueisen had acted as commission agent between 1774 and 1784. Haueisen and André formed a network with music publisher Götz in Mannheim. They divided not composers, but editions between the three of them. For example, in the case of composer Cambini: op. 1 was published by Götz, op. 3, 4, 8 and 14 by Haueisen and op. 7, 9-13 and 15- by André.<sup>114</sup> As Schmitt used editions of André and Götz as examples for his reprints on several occasions, it is possible that he acquired these editions through his agent Haueisen.

Haueisen apparently used several ways to present his commission wares. Schmitt's Mozart-edition with a handwritten notice by Haueisen has already been discussed in §2.6.1. On some occasions Haueisen placed his own imprint directly over the original publisher's imprint on the editions he sold on commission.<sup>115</sup> In the case of the Schmitt's editions listed by Matthäus as having been sold by Haueisen, it seems that Haueisen sold these editions with a new title page.<sup>116</sup>

Composer	Title Schmitt	Title Haueisen	RISM Schmitt	RISM Haueisen
Hoffmeister	Deux sonates pour le clavecin ou forte piano ... oeuvre IV	Deux grandes sonates pour le clavecin ou piano forte, l'une avec violon obligé, l'autre solo ... oeuvre IV	H 6153	H 6152
Hoffmeister	Deux sonates pour le clavecin ou forte piano ... oeuvre [10]	Deux grandes sonates pour le clavecin ou piano forte, l'une avec violon obligé, l'autre solo ... oeuvre [10]	H 6155	H 6154
Mozart	Trois quatuors pour deux violons, alto & violoncelle	Trois quatuors pour deux violons, alto, & violoncelle	M 6177	M 6175
Pleyel	Deux quintetts á deux violons deux taillies & violoncelle ... oeuvre 8 [Nr <sup>o</sup> . 1 & 2]	Deux quintetts pour deux violons deux alto et violoncelle ... oeuvre 6	P 3034	P 3032
Pleyel	Deux quintetts á deux violons deux taillies & violoncelle ... oeuvre 8 [Nr <sup>o</sup> . 5 & 6]	Deux quintetts pour deux violons deux alto et violoncelle ... oeuvre 9	P 3046	P 3045

<sup>113</sup> Ullrich 1994-2008, 859.

<sup>114</sup> Matthäus 1969, 428.

<sup>115</sup> Ibid., 440.

<sup>116</sup> Ibid., 441-442.

Pleyel	Trois quintetts pour la flute, oboe, violon, alto viola & violoncelle ... oeuvre XVIII	Trois quintetts pour la flute, violon, hautbois, alte & basse ... oeuvre 10	P 3074	P 3073
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**Schmitt editions allegedly sold on commission by Haueisen with parallel Haueisen editions.**

This table lists the 6 Schmitt editions sold on commission by Haueisen that are still known in RISM.<sup>117</sup> A Haueisen edition has been found for all 6 of these editions. We can therefore call the Haueisen editions parallel issues of the Schmitt editions.

Although Haueisen officially ended his business in 1787, an imprint on Springer's edition of Mozart's *Trois quatuors pour deux violons, alto & violoncello ... oeuvre XVIII* (RISM M 6177) from 1792 shows that he acted as commission agent for Schmitt's business on at least one later occasion.

### 2.6.1.2 Westphal (1782-1791)

The other German agent mentioned by Schmitt in the imprint in his *Sinfonie periodique* (RISM S 1787 (c1781)) is his contact in Hamburg, Johann Christoph Westphal (1727-1799). Unfortunately there is very little known about Westphal. It is not clear exactly when Westphal started his business, but we do know that he acted as commission agent for Johann André between 1784 and 1797 and his son did so later. This commission was later to be taken over by the firm Günther & Böhme, the same firm that sold a Springer edition on commission around 1795 (see § 2.6.1).<sup>118</sup> Hamburg received the latest music editions from France, Italy, England, Denmark, Sweden and Germany very soon after first publication.<sup>119</sup> It must therefore have been very important for Schmitt to ensure Westphal as his agent.

Westphal published catalogues of printed and hand-copied music from 1782 onwards.<sup>120</sup> One third of the 488 Amsterdam editions mentioned in the catalogues between the years 1782-1787 and 1791-1796 relate to Schmitt. A large majority of the Amsterdam editions seems to refer to editions by Hummel. As no parallel issues of Westphal and Schmitt are known to have existed, and as no Schmitt editions with later imprints or labels by Westphal have been located, we can assume that Westphal sold the original versions of Schmitt's editions without any additions on the title page.

## 2.6.2 English contacts

### 2.6.2.1 Robert Bremner (1778-1783)

Schmitt advertised editions printed by other publishers for the first time in the AC of May 16, 1778. 10 of the 14 editions mentioned appear to be linked to music publisher Robert Bremner (1713-1789).

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<sup>117</sup> Ibid., 441-442.

<sup>118</sup> Matthäus 1973, 55.

<sup>119</sup> Weinhold Weinmann 1995, 124.

<sup>120</sup> Ibid., 103.

### Advertisement AC May 16, 1778

Composer	Work	RISM Schmitt	Probable example
Abel	6 Sinfonies originelles, op. 14		Bremner (London, BUC '78) (RISM A 75) or other early London edition.
Boccherini	6 Quintets, op.12		Bremner (London, c'78) (B 3154).
Boccherini	6 Ditto, op.20		Bremner (London, c'78) (B 3170).
Sacchini	6 Quartetts, op.2		Bremner (London, '78) (S 289).
Kotzwara et Giardini	3 Serenades à violino, alto, violoncello et deux cors	K 1077	First edition Schmitt (Amsterdam, c'75) or Hummel (Berlin/A'dam, c'75).
Eichner	6 Duo à violino et alto, op.10 voor het clavier	E 560	Heina (Paris, '76) (E 558).
Giordani	6 Quartetts		Napier (London, '78) (G 2280) or Hauelsen (Frankfurt, '78) (G 2281).
Honauer	4 Quartetts		Bremner (London, '78) (H 6447).
Eckhard	6 Sontes		Bremner (London, '76) (E 348).
Eckhard	2 Dito		Bremner (London, '73) (E 350).
Eckhard	Menuet varié 1		Bremner (London, s.a.) (E 351).
Sacchini	Voor de zang: Creso opera		Bremner (London, '77) (S 112).
Sacchini	Op.3	S 291	Bremner (London, '79) (S 293) or Sieber (Paris, s.a.) (S 290).
Schmitt	Trios voor de viool, alt viool en violoncello, op.10	S 1784?	First edition Schmitt.

Bremner was one of the top music publishers in London, having moved his business there in 1762 after a successful start in Edinburgh.<sup>121</sup> He was respected for his precisely engraved editions and for his successful subscription series *The Periodical Overture in Eight Parts*. This series, modelled on the Parisian series *Recueil périodique en symphonies* by De la Chevardière (started in 1760) and *Sinfonies périodique* by Venier (started in 1761), encompassed sixty overtures and symphonies that were issued between 1763 and 1783.

At this point in time Schmitt could not have had many first editions of his own to offer to Bremner in exchange. What he apparently did offer was a manuscript of one of his own compositions, a symphony in E-flat major, which was published as number 51 in Bremner's series *The Periodical Overture*.<sup>122</sup> No other printed edition of this symphony is known. There is no information about any other editions that Schmitt might have exchanged. Bremner's catalogues changed quickly as he regularly updated to offer the latest music, but his 1782 catalogue does not mention any edition that could have come from Schmitt, not even Schmitt's periodic symphony from c1778.<sup>123</sup>

We have only a few hints on possible connections that Bremner might have had with Holland. In an advertisement in *The Public Advertiser* on January 24, 1769, Bremner announces new music 'just imported from Holland and France'. On June 13 of the same year he advertises 'Dutch music'.<sup>124</sup> These advertisements alluded to editions by Hummel. Considering the friendly relationship between Schmitt and Hummel at the time, it might have been through Hummel that Schmitt was introduced to the English market.

Only one of the aforementioned Bremner-related editions is recorded as a Schmitt edition in RISM: Sacchini's *Six sonates pour le clavecin ou le forte piano avec accompagnement d'un violon ... oeuvre III* (RISM S 291). This edition does seem to have been

<sup>121</sup> Kidson 1967, 15.

<sup>122</sup> Dunning 1962, 123; Wyn Jones 1978, 81.

<sup>123</sup> Robert Bremner, 'A catalogue of vocal and instrumental music, in alphabetical order. Printed for, and sold by R. Bremner [London, 1782]', in *Eighteenth Century Collections Online* (<http://galenet.galegroup.com.proxy.library.uu.nl/servlet/ECCO?dd=0&locID=utrecht&d1=0741700200&srcht=b&SU=All&c=5&d2=1&docNum=CW3306446974&b0=bremner&h2=1&vrsn=1.0&l0=1750-1800&b1=KE&d6=1&ste=10&dc=tiPG&d4=0.33&stp=Author&n=10&d5=d6>, accessed April 2, 2009).

<sup>124</sup> Wyn Jones 1978, 66.

printed by Schmitt himself. It might be possible in this case that Schmitt used an edition by Sieber as an example. As no copies of reprints by Schmitt of the other editions mentioned have been found, we can assume that Schmitt in these cases sold the original Bremner editions. This is strengthened by the fact that Schmitt explicitly advertised ‘Engelsch Original’ (English original) only a year later in 1779 (see § 2.6.2.3). It is not known whether these Bremner editions were sold as stock or on commission.

Analysis of Schmitt’s publications shows that Schmitt’s relationship with Bremner apparently only existed around 1778. Schmitt’s edition of Abel’s *IV Trios pour la flûte violon & violoncelle ... oeuvre XVI* (RISM A 136) from 1783 is probably a reprint of Bremner’s edition. These facts might indicate that the Bremner-Schmitt relationship only existed for a short period of time, maybe for only one exchange. This would mean that Schmitt sold Bremner’s editions as stock, not on commission and makes it conceivable that Schmitt indeed reprinted a Bremner edition in 1783. As there was no longer a relationship at that time, this would probably not have been conceived as a hostile act by a friendly business.

### 2.6.2.2 John Welcker (1779-1783)

Schmitt seems to have had direct contact with John Welcker. He advertised two Welcker-related editions in 1779: Bach’s opus 17 by Welcker was advertised as an English original; Bach’s opus 16, on the other hand, seems to have been printed by Schmitt himself. As their typography is very much alike, it may be that in this case it concerns a parallel issue by Schmitt. This is, however, very difficult to ascertain without further research.

#### Advertisement AC November 18, 1779

Composer	Work	RISM Schmitt	Probable example/edition
Bach	Clav.sonat. op.16	B 355	Welcker (London, '79) (B 350/351) or Hummel (Berlin/A'dam, '79) (B 354)
<b>Verder Engelsch Original:</b>			
Bach	Clavier sonat. op.17		Welcker (London, BUC c'80).(B 388)

Proof of direct contact between Schmitt and Welcker is given by Schmitt in the copy at US NYp of an early Schmitt edition from 1774 (Joseph Schmitt, *Six duos à deux violons, ou à un violon et violoncelle ... oeuvre huitième* (RISM S 1780)) which has a pasted ‘London, Welcker’ label.

The last possible Welcker-related Schmitt edition is dated 1783. Schmitt’s edition is a selection of 3 sonatas from Clementi’s *Six sonatas ... op. 2*. The *Six sonatas* were first published by Welcker but reprinted many times afterwards. There is no other edition with this specific selection of 3 known. In this case it is possible that Schmitt might have used an early reprint of the first edition to make his selection.

### 2.6.2.3 Longman & Broderip (1779-1787)

Schmitt also sold editions from another London firm, Longman & Broderip. James Longman and Francis Fane Broderip ran a successful music-publishing firm between 1779 and 1798. The firm grew out of a partnership between Broderip, Lukey and

Broderip, but Lukey left the firm in 1779.<sup>125</sup> The firm was renowned for the wide range of music it was able to offer because of its extensive international contacts. The first notice of a connection between Schmitt and Longman & Broderip is Schmitt's AC advertisement of 1779.

#### Advertisement AC November 18, 1779

Composer	Work	RISM Schmitt	Probable edition
<b>Verder Engelsch Original:</b>			
Smiths	Clavier sonat. met 4 handen		Longman & Broderip (London, BUC '79).
Bertoni	Clavier Sonat. op.1		Longman & Broderip (London, BUC c'79).
Giordani	Clav.concert op.23		Longman & Broderip (London, BUC '79) (G 2265).
Giordani	Flaut concert op.19		Longman & Broderip (London, BUC '78) (G 2263)
Giordani	Favorit airs		Longman & Broderip (London, BUC '75) (G 2310).
Mancinelli	Nottornos à 2 flutes		Longman & Broderip (London, BUC c'80).

Schmitt states that he has a stock of English originals ('Engelsch Original'), all of which seem to have been printed by Longman & Broderip.

Schmitt apparently had a longstanding relationship with Longman & Broderip as five copies of Schmitt editions labelled 'Longman & Broderip' exist from the years 1779-1787/1791.

#### Labelled 'Longman & Broderip'

Composer	Work	RISM Schmitt	Date
Mozart	Trois airs variés pour le clavecin ou forte piano ... oeuvre IV	M 6940	1779-1780
Haydn	Trois quatuor pour deux violons alto et violoncelle ... oeuvre XVIII Livre I (I)	H 3487	1782
Janlet	Trois duos pour un violon et alto viola ... oeuvre I	J 442	1786
Hoffmeister	Trois duos pour le violon & violoncelle ... oeuvre VI	H 6107	1787
Hoffmeister	Deux quintetts pour la flute, violon, deux taillies & violoncelle ... oeuvre XV Liv. I	H 5912	1787-1791

Further evidence is found in catalogues by Longman & Broderip where more editions are mentioned that might have been acquired in exchange with Schmitt. The c1780 catalogue is particularly interesting as it shows five early compositions by Schmitt: his periodic symphonies I and II (RISM S 1796, c1774 and perhaps the one not mentioned in RISM, c1774), the violin concerto (RISM S 1801, 1774-1778), violin quartet opus 9 (RISM S 1781, c1776) and his duets for violins opus 8 (RISM S 1780, c1774).<sup>126</sup> This

<sup>125</sup> Kidson 1967, 72-73.

<sup>126</sup> Longman and Broderip, 'Longman and Broderip, at their music warehouse, no.26, Cheapside, London, manufacture and sell the following instruments ... New music, engraved ... [London, 1780?]', in: *Eighteenth Century Collections Online* (<http://galenet.galegroup.com.proxy.library.uu.nl/servlet/ECCO?dd=0&locID=utrecht&d1=0042000400&srcht=b&c=2&SU=All&d2=1&docNum=CW3306791430&b0=longman+broderip&h2=1&vrsn=1.0&b1=KE&d6=1&ste=10&dc=tiPG&stp=Author&d4=0.33&n=10&d5=d6>, accessed April 14, 2009).

catalogue further names Wendling's *Six trios for two German flutes and bass, opus 7* (RISM W 767, c1774), a first edition by Schmitt.

Analysis of possible examples for Schmitt's reprints show quite a number of Longman & Broderip editions. As discussed in § 2.6.1, it is not clear how this should be viewed. It is highly likely that the relationship changed to a more incidental contact after 1782, as after that time Schmitt no longer advertised original Longman & Broderip editions. Perhaps this made it less problematic for him to reprint one of their editions.

#### 2.6.2.4 William Forster (c1786)

Another business connection might have existed between Schmitt and William Forster (1739-1808). Forster was a successful instrument maker to the King in London. He published about a hundred instrumental works, among which were many Haydn first editions.

There might have been an exchange of editions in 1786, as two copies of Schmitt editions have been found with a Forster label, both dated around 1786.

#### Labelled 'London, William Forster'

Composer	Work	RISM Schmitt	Date
Pleyel	Six grand quatuors à deux violons, alto & violoncelle ... oeuvre II	P 3146	c1785
Hoffmeister	Six quatuor concertants pour deux violons, alto & violoncelle ... oeuvre IX	H 5950	c1787

Schmitt probably reprinted Forster's notorious first edition of Haydn's *Three sonatas for the harpsichord or piano forte with an accompaniment for a violin and violincello ... op.42* (London, 1786) (RISM H 3657) as *Deux trios pour le clavecin ou piano forte violon & violoncelle ... oeuvre 42* (RISM H 3666, 1786-1791). These trios formed part of a series of lawsuits between Forster and Longman & Broderip.<sup>127</sup> Schmitt's edition cannot be seen as a parallel issue, i.e. a Forster edition with a title page by Schmitt, as typography and absence of plate number 52 prove that the inside of the edition was not printed by Forster.

As Schmitt's reprint must have been perceived as a hostile act that would not have been accepted in a friendly business relationship, there was probably only a single exchange of editions between Schmitt and Forster before the publishing of Haydn's trios.

#### 2.6.2.5 John Bland (1783-1788)

Schmitt had a fruitful business relationship with John Bland (c1750-c1840). Bland was by far the youngest of Schmitt's London contacts and eager to establish himself against rival firms Forster and Longman & Broderip as a premier music seller of Viennese chamber music. A trip to the continent in late 1788 brought him a much sought-after connection with Hoffmeister in Vienna. Until then Hoffmeister did not have a distributor in London.<sup>128</sup> In the early 1790s, Bland even obtained the London rights to publish Haydn's

<sup>127</sup> Mace 1996, 529.

<sup>128</sup> Woodfield 2000, 213.

opus 64 string quartets.<sup>129</sup> There are several indications that Schmitt came into contact with Bland around 1783.

Comparing Schmitt's editions with several of Bland's catalogues, they appear to have several editions in common. I have categorized Schmitt's editions in the next four categories:

1. First editions or early reprints by Schmitt, Bland unlikely example;
2. Reprints by Schmitt, Bland unlikely example;
3. Reprints by Schmitt, Bland likely example;
4. Parallel edition (edition by Bland with a Schmitt title page).

These subcategories - that have been identified for two of Bland's catalogues dated c1786 and 1788 - might give an indication of possible exchanges between Bland and Schmitt. Category 3 suggests a hostile relationship; the other three categories indicate a friendly relationship.

#### Schmitt editions and catalogue Bland c 1786

	74-79	75	76-78	78	79	80	81	82	83
1. First edition or early reprint, Bland unlikely example	1		1	1	2	4	4	4	
2. Reprint Schmitt, Bland unlikely example		2	1	1	2	1	2	6	3

In 17 cases of the total 35 editions relate very closely to Schmitt: these are first editions or very early reprints by Schmitt. The other 18 cases show reprints by Schmitt that could not have had a Bland edition as an example. There are no apparent parallel editions (Bland edition with a new title page by Schmitt). There seems to be one Schmitt reprint that was probably printed from a Bland example: Smart's *Preludes* is only known as a Bland edition in RISM. Although no Schmitt edition has been found, Schmitt printed this work, according to Gerber.<sup>130</sup> This would have been a hostile element in Schmitt's relation with Bland.

As Bland's catalogue names compositions by Schmitt of which no reprints are known, it is clear theirs was a direct connection. Hardly any overlap exists between Schmitt editions that were exchanged with Bland, Bremner, or Longman & Broderip. This is also an indication that Schmitt exchanged with the London firms separately. There was most likely either an exchange of editions (where Bland immediately printed his catalogue while Schmitt took a bit longer and used Bland's editions), or Bland did not exchange editions but purchased them from Schmitt.

#### Schmitt editions and catalogue Bland c 1788

	74-82	79	81-85	82	83	84-85	85	86	87	88
1. First edition or early reprint, Bland unlikely example	1	1					2			
2. Reprint Schmitt, Bland unlikely example	1	1	1	4	3	1	4	1	1	2
3. Reprint Schmitt, Bland likely example								1		
4. Parallel issue (Bland ed./Schmitt title page)					1	1				

<sup>129</sup> Woodfield 2000, 211.

<sup>130</sup> Gerber NL, 212.



Bland's 1788 catalogue shows 2 editions that pop up in Schmitt's catalogue as parallel issues: original Bland editions sold by Schmitt with a new title page. Bland's catalogue also shows two first editions by Schmitt that were not reprinted in London, as far as I know (Schmitt's *Six quatuors ... oeuvre X* and *Air varié* (RISM S 1782 and S 1805). There is again an imbalance between reprints by Schmitt that had an example other than Bland's and those that could have used a Bland edition as an example. It looks like Bland got more out of the exchange than Schmitt. The possible reprint of a Bland edition concerns Smart's *Preludes*, as mentioned above.

# Catalogue of Vocal and Instrumental Music.

Printed & Sold by J. BLAND, No 45 Holborn, LONDON: and may be had in most Parts of EUROPE.

CONCERT MUSIC.	HARPSICHORD MUSIC.	VOCAL MUSIC.
Boyce's 12 Overtures in 7 <sup>th</sup> & 11 <sup>th</sup> Parts 1 10	Duncombe's progressive Lessons, 2Bks each 5 0	A Collection of English Ballads for 3 and 4 Voices, taken from MSS. about 300 years old, with Engravings, by Sherwin, of eminent Musical Instruments: dedicated (by Permission) to his Majesty by J.S. Smith 1 0
Le Duc and Gossec's 3 Symphonies - - - 2 6	Smarts Preludes - - - - - 2 6	Langdon's 12 Glees for 3 and 4 Voices - - - 6 0
Lachneck's periodical Overt <sup>re</sup> 6 Nos <sup>s</sup> each 2 6	Philpot's 6 capital Lessons - - - - - 10 6	Catches and Glees 1 <sup>st</sup> Col <sup>d</sup> for Gent <sup>l</sup> - - - 1 0
Schmitt's D <sup>o</sup> N <sup>o</sup> 1 & 2 - - - - - each 2 6	D <sup>o</sup> on inferior Paper - - - - - 7 6	D <sup>o</sup> - - - - 2 <sup>d</sup> Col <sup>d</sup> for Ladies - - - 1 0
Altolina's 3 Symphonies - - - - - 6 0	D <sup>o</sup> Greens 3 Sonatas - - - - - 2 6	D <sup>o</sup> - - - - 3 <sup>d</sup> and 4 <sup>th</sup> Col <sup>d</sup> &c. each 1 0
Kotzwar's periodical Overt <sup>re</sup> in 8 Pts. each 2 0	Nannan's 3 Quartetts - - - - - 5 0	Webb's 5 <sup>th</sup> and 6 <sup>th</sup> Col <sup>d</sup> of Catches &c. each 6 0
Stamitz's grand Orchestra Sym. (La Chaffy) 3 6	Scarlatini's 6 Lessons with Accom <sup>paniment</sup> Op. 6 - 6 0	Bonduca with additional Songs by Purcell 4 0
Schmitt's D <sup>o</sup> - - - - - 3 0	Pugnani's 6 Sonatas with Accom <sup>paniment</sup> - - 7 6	Election, by Giordani and Sheild - - - 1 6
Rofetti's 3 D <sup>o</sup> - - - - - 8 0	D <sup>o</sup> separate - - - - - each 1 6	Divorce, by Sheild, &c. - - - - - 2 0
Vanhall's D <sup>o</sup> (new) N <sup>o</sup> 7 - - - - - 2 6	Sterkell's 12 Lessons - - - - - Op. 9 4 0	Henry and Emma, by Sheild - - - - - 1 0
Carter's Harp <sup>d</sup> Concerto with Parts - - - 2 6	Monza's 6 Sonatas with Accom <sup>paniment</sup> Op. 3 10 6	Eighteen select French & Italian Ariets 2 0
Just's D <sup>o</sup> N <sup>o</sup> 1 and 2 - - - - - each 3 6	Price's 6 D <sup>o</sup> - - - with D <sup>o</sup> - - - Op. 1 10 6	Single periodical Italian Songs, 12 Nos. Smart walking Jockey, by Sheild - - - 0 6
Schobert's fav <sup>orite</sup> Sinf. for a full Orchestre 2 6	Just's 6 Sonatinos for Beginners Op. II 3 0	Deh Signor Se verche Per <sup>te</sup> Ital <sup>ia</sup> N <sup>o</sup> 13 1 0
Haydn's D <sup>o</sup> in F. C. - - - - - &c. each 3 0	Tellingens's 6 Sonatas with a Vio. Accom. 8 0	Agreeable Surprise by D <sup>r</sup> Arnold - - - 5 0
Schobert's 24 3 <sup>d</sup> Op. 9, full Orchestra, ca 2 6	Nauman's Sonatas with Accompaniment 10 6	Spanish Barber - - - - - - - - - 5 0
Mozzer's 3 <sup>rd</sup> Concerto, N <sup>o</sup> 2, 3, 4. each 4 0	Schobert's Works for the Harp <sup>d</sup> complicated and elegantly bound - - - 2 0	From glaring Shew - - - - - Webb's Castle of Andalusia a Comic Opera by D <sup>r</sup> Arnold - - - - - 10 6
<b>Quintetts.</b>		
Vanhall's 3 capital, for Vio <sup>l</sup> , Ten <sup>or</sup> , Horns & B <sup>ass</sup> 5 0	Vanhall's 6 Sonatas with Accom <sup>paniment</sup> 1 <sup>st</sup> Set 10 6	Lord Mayors Day by Sheild - - - - - 5 0
Schmitt's 6, for Flutes Vio <sup>l</sup> & figured B <sup>ass</sup> 10 6	Twelve Scots Tunes - - - - - 1 0	Eight Songs with Accom <sup>paniment</sup> by Percy Op. 1 5 0
NB. The above Quint <sup>ts</sup> may be play'd as Trios		
<b>Quartetts.</b>		
Vanhall's 2 capital, for Vio <sup>l</sup> Ten <sup>or</sup> & B <sup>ass</sup> - 4 0	Piazzi, Op. 2, 3, & 5, with Acc <sup>ompaniment</sup> - each 10 6	Garden Scene in Romeo & Juliet by D <sup>r</sup> Op. 2 3 0
Schmitt's 6, for a Flute Vio. Ten. & Violon <sup>cello</sup> 10 6	Rafertis's 3 Son. - - - - - Acc <sup>ompaniment</sup> - - 5 0	
Cambini's 6, for 2 Violins Tenor and B <sup>ass</sup> - 10 6	Tour's 3 Sonatas Violin Obl <sup>igate</sup> Acc <sup>ompaniment</sup> Op. 5 5 0	
Rofetti's, for 2 Vio <sup>l</sup> Ten <sup>or</sup> & Violon <sup>cello</sup> Obl <sup>igate</sup> 2 0	Arnold's 10 & 24 Set Progressive Lessons ca 10 6	
Nannan's 3 Harp <sup>d</sup> - - - - - 5 0	Overtures - - - - - 6 0	
Paiffible's 6, for 2 Vio <sup>l</sup> Ten <sup>or</sup> , and Violon <sup>cello</sup> 7 6	<b>Single Lessons, &amp;c. for the Harp<sup>d</sup></b>	
C. Monza's 6, for 2 Vio <sup>l</sup> Ten <sup>or</sup> and B <sup>ass</sup> - 10 6	Just's Concertos, N <sup>o</sup> 1, and 2 with Parts ca 2 6	
Toefchi's Quadro Lucile, Fl. Vio. Ten. & Vio <sup>l</sup> 1 6	Carter's Con <sup>certo</sup> & Air with Var. and Accom <sup>paniment</sup> D <sup>o</sup> without Parts - - - - - 1 0	
Piozzi's 6 for 2 Vio. Ten. & B <sup>ass</sup> Op. 4 10 6	Handel's 2 <sup>d</sup> Concerto - - - - - 1 0	
Haydn's Op. 13 new - - - - - 6 0	Handel's 4 <sup>th</sup> Concerto - - - - - 1 0	
Boccherini's 6 for 2 Vio. Ten. & Vio <sup>l</sup> Op. 12 10 6	D <sup>r</sup> Green's Lessons, N <sup>o</sup> 1 and 3 - - - ca 1 0	
Gebots 6 for 2 Vio. Ten. & Vio <sup>l</sup> Op. vi 1 10 6	N <sup>o</sup> 2 - - - - - 0 6	
Six Trios for 2 Flutes or Vio <sup>l</sup> & Violon <sup>cello</sup> or Basson, by Millicewick, Venturini & Leo - 6 0	Billington's Lesson - - - - - 0 6	
Millicewick's 4, for Fl. Vio. and Violon <sup>cello</sup> 6 0	Gladwin's D <sup>o</sup> - - - - - 0 6	
Vanhall's 2 capital, for Clar. Vio. & Violon <sup>cello</sup> 2 0	A favorite D <sup>o</sup> - - - - - 0 6	
3, for Vio. Ten. and B <sup>ass</sup> - - - - - 4 0	Carter's D <sup>o</sup> - - - - - 0 6	
Moller's Trio in 2 Parts, Vio. & Violon <sup>cello</sup> 10 6	Langdon's Overture - - - - - 0 6	
Monza's 6 Concertante, 2 Vio <sup>l</sup> & Violon <sup>cello</sup> Obl <sup>igate</sup> 10 6	Overture La belle Arfene - - - - - 0 6	
Schwindl's, for 2 Violins and B <sup>ass</sup> - - - 10 6	Bach's periodical Overture N <sup>o</sup> 1 - - - each 1 0	
Schmitt's 6, 3 for 2 Vio. and Violon <sup>cello</sup> Obl <sup>igate</sup> and 3 for Vio. Ten. & B <sup>ass</sup> Op. II - - - 7 6	Vanhall's D <sup>o</sup> N <sup>o</sup> 4, 2, 3, & 5 - - - - - each 0 9	
Cambini's, for Fl. Vio. and Violon <sup>cello</sup> - - 7 6	Just's Divertimento N <sup>o</sup> 1. Op. 1 with Acc <sup>ompaniment</sup> N <sup>o</sup> 2. D <sup>o</sup> - - - - - 1 0	
Just's, for Harp <sup>d</sup> with Flute, Vio. Viola, and Violon <sup>cello</sup> Obl <sup>igate</sup> - - - - - Op. 13 10 6	N <sup>o</sup> 3. D <sup>o</sup> - - - - - 0 6	
Pugnani's, for Harp <sup>d</sup> with Flute & Vio <sup>l</sup> - 7 6	Edson's Variations to When fable Night - - - to How oft Louisa - - - - - 0 6	
Schmitt's 6 for Fl. Vio. & Violon <sup>cello</sup> Op. 7 7 6	Handel's Overtures to Samson, Jud. Mac. Actis and Gal <sup>at</sup> Esther, Saul 1 & 2, Ariadne, Jeli. Cesar, Occasional, Atalanta, Joseph, Alcina, Alex. Sev. Ortho, Ptolomy, Rod <sup>olphe</sup> ca 0 6	
6 for Fl. Vio. & Violon <sup>cello</sup> Op. 13 7 6	Handel's Overt <sup>re</sup> to Messiah & A <sup>ll</sup> Feat <sup>ures</sup> , ea 1 0	
<b>Duets.</b>		
Toefchi's 6 familiar, for Flutes or Vio <sup>l</sup> 3 0	Schobert's Sonatas singly - - - - - ea 2 0	
Eichner's 6, Violin and Tenor - Op. 10 7 0	Pugnani's Sonatas, 6 N <sup>o</sup> s with Accom <sup>paniment</sup> ea 1 6	
Nicola's 3, Violin & Violon <sup>cello</sup> - Op. 1 3 0	Mozz's Lesson - - - - - 0 6	
Kenniff's 6, Violins - - - - - Op. 12 5 0	Overture to Queen Mab - - - - - 0 6	
Davara's 6 familiar, for Violins Op. 2 5 0	Hannauer's 2 Sonatas with Vio. Acc <sup>ompaniment</sup> each 0 6	
Cambini's 6 favorite, for Flutes Op. 5 5 0	Piccini's Overture, La buona Figliola - - - 0 6	
Pichl's 6, for Violins - - - - - 6 0	Handel's Coronation Anthem - - - - - 0 6	
Stamitz's favorite for Vio. & Ten <sup>or</sup> - - - 2 0	Felton's Gavot with Variations - - - - - 0 6	
Le Duc's 6, for Violins - - - - - 6 0	Purcell's D <sup>o</sup> - - - - - 2 0	
Wending Flutes - - - - - Op. 9 7 6	Haydn's Minuets N <sup>o</sup> 1 and 2 - - - each 0 6	
Cambini's 6 Flute and Violin - - - Op. 20 5 0	Minuet de la Reine - - - - - 0 6	
<b>Solos, &amp;c.</b>		
Jarnowick's Airs with Variations, for Vio. 4 0	Webb's Lesson - - - - - 1 0	
Schmitt's D <sup>o</sup> for the Flute or Violin 0 6	Overture to Castle of Andalusia - - - 1 0	
Vanhall's 6 Solos, for D <sup>o</sup> - - - - - Op. 10 6 0	Ditto Lord Mayors Day - - - - - 1 0	
Chabrands 2 D <sup>o</sup> for Violon <sup>cello</sup> and B <sup>ass</sup> 3 0	Haydn's Grand Symphony adapted for the Harp <sup>d</sup> N <sup>o</sup> ca 2 0	
Bischoff's Solos for the Violoncello - - 7 6		
Nicola's Flute Solos - - - - - 7 6		
Graff's Flute Concerto - - - - - 3 0		
Twelve Scots Tunes for Fl. Vio. or Violon <sup>cello</sup> 1 0		
Kotzwar's 3, Viola and B <sup>ass</sup> - - - - - 3 0		
Agreeable Surprise, Ger. Flute. - - - - 1 6		
<b>Duets for 2 Perform<sup>ers</sup> on one Harp<sup>d</sup></b>		
	Periodical Sonatas, N <sup>o</sup> 1, 2, 3, 4, - each 2 0	
	Just's favorite, 1 <sup>st</sup> and 2 <sup>d</sup> Set - - - each 2 0	
	Haydn's Master and Scholar - - - 2 6	
	Per. Son <sup>ata</sup> N <sup>o</sup> 5. Overture Tho <sup>mas</sup> & Sally - 1 0	
	D <sup>o</sup> - N <sup>o</sup> 6 Handel's Water Music - - - 1 0	
	The 6 Per. Duets Printed together - - - 5 0	
<b>Voluntaries, &amp;c.</b>		
		D <sup>r</sup> Green's 12 Voluntaries - - - - - 6 0
		Beckwith's D <sup>o</sup> - - - - - 5 0
		Thorley's 10 easy D <sup>o</sup> - - - - - 3 0
		Boeghin's capital Fugue - - - - - 1 0
<b>Dances.</b>		
		Southern's Dances &c. D <sup>o</sup> de M <sup>onsieur</sup> de Fierville 3 6
		Cantelo's 25 Cotillons - - - - - 4 0
		12 Grand Minuets by Bach with 5 <sup>th</sup> F <sup>ugue</sup> Dedicated to the first Nobility (to Paris) 5 0
		D <sup>o</sup> for the Harp <sup>d</sup> only - - - - - 2 6
<b>Guitar Music.</b>		
		Bland's 1 <sup>st</sup> Collection of 24 Aires, Marche, Minuets, &c. for 1 and 2 Guitars, or a Guitar and Violin - - - - - 2 0

As above, may be likewise had, all M<sup>r</sup> Handel's favorite Songs, with the greatest variety of others, and every new Publication, &c. &c. Organs, Harpsichords, Piano-Fortes, &c. tuned by the Time Month or Year. Instruments let out to hire; repaired, &c.

<sup>131</sup> John Bland, *A catalogue of music, vocal and instrumental, printed for and sold by J. Bland* (London, [1783]). Copy British Library, London (Hirsch IV.1113 (1)).

# A Catalogue of Vocal and Instrumental Music.

**Printed Sold by J. BLAND, No.45 Holborn, London: and may be had in most parts of Europe.**

CONCERT MUSIC.	HARPSICHORD MUSIC	VOCAL MUSIC
Boyce's Overtures in 7, 9 & 11 Parts	Duncombe's progressive Lessons, 2 Bks.	(80)
Le Duc and Gossec's 3 Symphonies	Smarts Preludes	
Lachneth's periodical Overt. 6Nos.	Philpot's 6 capital Lessons	
Schmitt's Do. No. 1 & 2	Do on inferior Paper	
Altolina's 3 Symphonies	Dr. Greens 3 Sonatas	
Kotzwara's periodical Overt. In 8 Pts.	Naumann's 3 Quartetts	
Stamitz's grand Orchestra Sym. (La Chasse)	Scarlatti's 6 Lessons with Accom. Op.6	
Schmitt's Do.	Puganani's 6 Sonatas with Accoms.	
Rosetti's 3 Do.	Do separate	
Vanhall's Do (new) No. 7	Sterkell's 12 Lessons-----Op.9	
Carter's Harpd. Concerto with Parts	Monza's 6 Sonatas with Accomt.- Op.3	
Just's Do No. 1 and 2	Price's 6 Do-----with Do-----Op.1	
Schober's fav. Sinf. for a full Orchestre	Just's 6 Sonatino's for Beginners Op.11	
Haydn's Do. In F, C.	Tellingen's 6 Sonatas with a Vio.Accom.	(80)
Schober's 2d. 3d. Op.9, full Orchestre	Naumann's Sonatas with Accompaniment	
Mezger's Flute Concerto, No. 2, 3, 4.	Schober's Works for the Harpd. compleat and elegantly bound	
	Vanhall's 6 Sonatas with Accoms. 1st. Set	
Quintetts.	Twelve Scots Tunes	
Vanhall's 3 capital, for Vios.Tenr.Horns&Bs.	Eighteen Minuets, &c. by an African	
Schwindl's 6, for Flutes, Vios.&a figured Bass	Just's Trios for a Harpd. Oblo. with Accs.	
NB. The above Quints. may be play'd as Trios.	___ 3 Divertimentos from Op.1 with Acc.	
	___ Cook's 6 Lessons	
	Schober's Sinfonies, Op.9 and 10	
Quartetts.	Schober's Op.1, 2, 3, 5 & 8, with Accets.	
Vanhall's 2 capital, for Vios Tenor&Bass	___ Op.4, no Accoms.	
Schmitt's 6, for a Flute Vio. Ten.&Violono.	Piozzi, Op.2, 3, & 5, with Accets.	
Cambini's 6, for 2 Violins Tenor and Bass	Rasetti's 3 Son.----- Accets	
Rosetti's, for 2 Vios. Tenor & Violono.Obligo.	Tour's 3 Sonatas Violin Oblio. Accr. Op.	
Nauman's 3 Harpd.	Arnold's 1st. & 2d. Set Progressive Lessons	
Paisible's 6, for 2 Vios. Tenor, and Violono.	___ Overtures	
C. Monza's 6, for 2 Vios. Tenor and Bass		
Toeschi's Quadro Lucile, Fl. Vio. Ten.&Vioo.	Singles Lessons, &c. for the Harpd.	
Piozzi's 6 for 2 Vio. Ten. & Bass Op. 4	Just's Concertos, No. 1, and 2 with Parts	
Haydn's Op.18 new	Carter's Gono. & Air with Var. And Accomps.	
Bocherini's 6 for 2 Vio. Ten. & Vioo. Op. 32	Do without Parts	
Gehotts 6 for 2 Vio. Ten. & Vioo. Op. vi	Handel's 2d Concerto	
Trios	___ 4th Concerto	
Six Trios for 2 Flutes or Vios. & Violono. Or.	Dr. Green's Lessons, No. 1 and 3	
Bassoon, by Misleweeck Venturini & Leo	___ No. 2	
Misleweeck's 4, for Fl. Vio. and Violono.	Billington's Lesson	
Vanhall's 2 capital, for Clar. Vio. & Violono.	Gladwin's Do.	
___ 3, for Vio. Ten. And Bass	A favorite Do.	
Moller's Trio in 2 Parts, Vios. & Violono.	Carter's Do.	
Monza's 6 Concertante, 2 Vios & Violono. Obl.	Langdon's Overture	
Schwindl's, for 2 Violins and Bass	Overture La belle Arsene	
Schmitt's 6, 3 for 2 Vio. and Violono. Oblo.	Bach's periodical Overture No. 1	
and 3 for Vio. Ten. & Bass Op.11.	Vanhall's Do. No. 42 & 45	
Cambini's, for Fl. Vio. and Violono.	Just's Divertimento No. 1. Op. 1 with Acc.	
Just's, for Harpd. with Flute, Vio. Viola.	___ No. 2. Do.	
and Violono. Obligato --- Op. 13	___ No. 3. Do.	
Puganani's, for Harpd. With Flute & Vio.	Easton's Variations to When Sable Night	
Schmitt's 6, for Fl. Vio. & Violono. Op.7.	___ to How oft Louisa	
___ 6 for Fl. Vio. & Violono. Op.13.	Handel's Overtures to Samson, Jud.Mac.	
	Acis and Gala. Esther, Saul 1&2, Ariadne,	
	Jul.Caesar, Occasional, Atalanta, Joseph,	
	Alcina, Alex.Sev. Orho, Ptolomy, Rodr.	
	Handel's Overtures to Messiah & Alrs. Feast	
	Schober's Sonatas singly	
	___ Concertos singly	
Duettts.	Puganani's Sonatas, 6 Nos. with Accoms.	Voluntaries, &c.
Toeschi's 6 familiar, for Flutes or Vios.	Moze's Lesson	
Eichner's 6, Violin and Tenor - Op.10	Overture to Queen Mab	
Nicolai's 3, Violin & Violono. - Op.1	Honauer's 2 Sonatas with Vio. Acc.	
Kennis's 6, Violins-----Op.12	Piccini's Overture, La buona Figliola	
Davaus's 6 familiar, for Violins Op.9.	Handel's Coronation Anthem	
Cambini's 6 favorite, for Flutes Op.5.	Felton's Gavot with Variations	
Pichl's 6, for Violins	Purcell's Do.	
Stamitz's favorite for Vio.&Ten.	Haydn's Minuets No. 1 and 2	Dances.
Le Duc's 6, for Violins	Minuet de la Reine	
Wendling Flutes-----Op.9	Webb's Lesson	
Cambini's 6 Flute and Violin---Op.20	Overture to Castle of Andalusia	
	Ditto Lords Mayors Day	
	Haydn's Grand Symphony adapted for the	
	Harpd. No.	
		Guitar Music.
Solos, &c.	Duets for 2 Perform. on one Harpd.	
Jarnowick's Airs with Variations, for Vio.	Periodical Sonatas, No. 1, 2, 3, 4,	
Schmitt's Do for the Flute or Violin	Just's favorite, 1st. and 2d. Set	
Vanhall's 6 Solos, for Do Op.10.	Haydn's Master and Scholar	
Chabrand's 2 Do for Violono. And Bass	Per. Sona. No. 5 Overture Thos. & Sally	
Bischoff's Solos for the Violoncello	Do - No. 6 Handels Water Music	
Nicola's Flute Solos	The 6 Per. Duets Printed together	
Graff's Flute Concerto		
Twelve Scots Tunes for Fl. Vio. Or Violono.		
Kotzwara's 3, Viola and Bass		
Agreeable Surprise, Ger. Flute		

1.First ed. or early reprint, Bland unlikely ex.  
 2.Reprint Schmitt, Bland unlikely example  
 3.Reprint Schmitt, Bland likely example







In his advertisements Schmitt mentions parallel issues (Bland editions with a new title page by Schmitt) as well as Bland editions that Schmitt sold as stock or on commission. The advertisement also shows that the Schmitt-Bland relationship was a friendly one: again no clear cases of reprints by Schmitt of Bland editions have been found.

#### Advertisement AC March 22, 1783

Composer	Work	RISM Schmitt	Bland edition
Haydn	Sinf. per. no.11	H 3105	Parallel issue of Bland (London, '83) (H 2776).

#### Advertisement AC Aug 19, 1783

Muller	Duos à violon & alto, op.2		Sieber (Paris, '70s) ( MM 7888b) or Bland?
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#### Advertisement AC Aug 7, 1784

Haydn	Stabat mater		Stock: Bland (London, '83-'84) (H 2511).
Haydn	3 Sinfonien	H 3116	Parallel issue of Bland (London, '83) (H 2777).

#### Advertisement AC April 21, 1785

Haydn	3 Dito op.23	H 3920	Early London edition (Longman & Broderip, Bland, Forster, Birchall). Link with Hummel (Berlin/A'dam, '85) (H 3919).
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#### Advertisement AC June [July?] 6 [7?], 1787

Gehot	6 Quart. op.7		Stock: Bland (London, '88) (G 831).
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#### Advertisement AC January 22, 1788

Kozeluch	3 Trios clav. op.15		Stock: Bland (London, '88) (K 1495).
Kozeluch	3 Gr. sonates op.14		Stock: Bland (London, '88) (K 1732).

The list of parallel issues (see § 4.2.3) shows 9 editions by Bland with a new title page by Schmitt. A Bland catalogue is included in four of these 9 editions.

#### Bland editions with Schmitt title page

Composer	Work	RISM Schmitt	Date
Haydn	The favorite sinfonie ... No. 2	H 3105	c1783
Haydn	The favorite sinfonie ... No. 3	H 3116	c1784
Pleyel	Mr Pleyel's quatuor I 6 <sup>th</sup> Suite arranged by mr Lachnith Le tout ensemble de musique ...	P 3484	1789-1791
Pleyel	Le tout ensemble no. 4 Quartetto Pleyel	P 3860	1789-1791
Kozeluch	Three grand sonatas or trios for the harpsichord or pianoforte, violin and violoncello ... op.24 or 27. Le tout ensemble de musique no. 6	K 1531	1790-1791

### Bland-editions with Schmitt title page and a Bland catalogue

Composer	Work	RISM Schmitt	Date
Graeff	Six solos for the German flute with a figur'd bass for the harpsichord or violoncello ... op. 5	G 3282	1776-1788
Stamitz	[Duo à ún violon et alto viola] This is the favorite duett which has been play'd with such great applause by Messrs. Cramer & Crosdill. Imported & sold by J. Bland N.45. Holborn Price 2 s.	S 4549 + 4550	c1782
Mozart	A favorite air with variations for 2 performers on one piano forte ... op. 8	M 6711	1787-1791
Kozeluch	Three grand sonatas or trios for the harpsichord or pianoforte, violin and violoncello ... op.24 or 27. Le tout ensemble de musique no. 8		1790-1791

Interestingly, the list with editions by other publishers with a new title page by Schmitt contains a Haydn edition by Hummel, *Minuet favorit avec variations pour le clavecin nro. I(I)* which also carries a handwritten notice 'Imported & Sold by J. Bland N 45 Holborn price s/-' (RISM H 3978) (copy D DT). This is additional evidence for a business relationship between Schmitt and Bland.

### 2.6.2.6 Other possible London contacts

Schmitt also used editions by other London publishers for his reprints. It is not known if there was direct contact or if Schmitt acquired their editions indirectly. The advertisements show that an edition by London music publishers William Napier (c1740-1812)<sup>133</sup> and one by William Campbell could have been used as examples for two Schmitt editions. William Campbell was active as a music publisher between c1778 and 1815<sup>134</sup>, Napier between 1772 and 1791.<sup>135</sup> Most probably the four editions for which no Schmitt edition is known to exist belonged to Schmitt's stock, even though the March 1783-advertisement announces that Schmitt printed the editions mentioned including Kotzwara's *Solos* ('Le susdit J. Schmitt à imprimé').

#### Advertisement AC May 16, 1778

Composer	Work	RISM Schmitt	Probable example/edition
Giordani	6 Quartetts		Napier (London, '78) (G 2280) or Haueisen (Frankfurt, '78) (G 2281).

#### Advertisement AC March 22, 1783

Kotzwara	Solos		Campbell (London, s.a.) (K 1119)?
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#### Advertisement AC Aug 19, 1783

Kotzwara	3 Dito [sonaty] pour l'alto		Campbell (London, s.a.) (K 1119)?
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<sup>133</sup> Kidson 1967, 80.

<sup>134</sup> Humphries Smith 1954, 97.

<sup>135</sup> Ibid., 241.



### Advertisement AC April 21, 1785

Klöffler	Dito [concerto clav.]	K 930	Napier (London, BUC '80) (K 929)?
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### Advertisement AC January 22, 1788

Bach	Sonatinas op.20		Campbell (London, c'85) (B 366) or other early London edition.
Bach	Dito op.21	B 372	Campbell (London, c'85) (B 370) or other early London edition.

### 2.6.3 Parisian contacts (1783-1786)

Analysis of Schmitt's possible examples or original editions reveals an accumulation of French publications in the period 1783-1786. Names of Parisian publishers Le Menu & Boyer, Bailleux, Giraud and Le Duc occur occasionally; publisher Sieber, however, occurs many times as Schmitt's advertisement in the AC of Aug 19, 1783 shows.

### Advertisement AC Aug 19, 1783

Composer	Work	RISM Schmitt	Probable example/editions
Cambini	3 Quatuors, à v., a. & b., op.16		Sieber (Paris, '80) (C 423).
Cambini	Dito liv.II		Sieber (Paris, '80) (C 423).
Cambini	3 Trios. à v. a. & violoncello, op.15, liv.1.		Sieber (Paris, '80) (C 468).
Cambini	Dito à 2 vv & alto, op.14, liv.I		Sieber (Paris, '80) (C 468).
Muller	Duos à violon & alto, op.2		Sieber (Paris, '70s) (MM 7888b) or Bland?
Stumpff	Dito à 2 violons ou 2 alto op.15		Michaud (Paris, '82) or Hauelsen (Frankfurt, '83).
Cambini	Dito à flute & violon op.20		Le Duc (Paris, '81) (C 513).
Edelmann	Conc. pour le clavecin op.12		Author (Paris, '82) (E 427).
Mozart	3 Sonat. op.1	M 6476	Sieber (Paris, '78) (M 6475).
Clementi	Dito op.3	C 2762?	Bailleux (Paris, '80-'81) (C 2760).

Jean-Georges Sieber (1738-1822) had started his publishing business in the second half of 1770 in the premises of publisher M. Huberty. He was known for his good taste in the compositions he chose to publish. Schmitt would have tried to get into touch with Sieber.

There is little known about the advertised editions being stock or reprint. Considering the typography, the only edition in this advertisement that, according to RISM, would have been a Schmitt edition, does indeed seem to have been printed by Schmitt himself. Comparing another (much later) Sieber first edition of Mestrino's violin duets (RISM M 2409) with Springer's edition of these duets (RISM M 2412) shows that Springer again did not use part of the original but made his own print.



Nicola Mestrino, *Six duos concertants, trois a deux violons, trois a violon et alto ... oeuvre III<sup>m</sup>* (Paris: Sieber, 1790) (RISM M 2409) (copy Dk Kk).





Nicola Mestrino, *Trois duos pour deux violons* (Amsterdam: Joseph Schmitt [Vincent Springer], c1793) (RISM M 2412) (copy NL At).

Nicola Mestrino, *Trois duos pour deux violons* (Offenbach: Johann André, 1795) (platenumber 832) (RISM M 2410) (copy Dk Kk).

Interestingly, from the 1779, 1782, 1786 and 1788 catalogues, the 1786 catalogue contains two editions that have been composed and arranged by Schmitt; namely Schmitt's own *Six quatuors à une flute, violon, taille et violoncelle ... oeuvre X* (Amsterdam, c1779) (RISM S 1782) and Wendling's *Six duos pour deux flutes traversières ...oeuvre 9. Cette oeuvre est arrangé par J. Schmitt* (Amsterdam, c1782) (RISM W 768). There are many more compositions included in Schmitt's catalogue, but it is difficult to indicate which editions Sieber could possibly have exchanged with Schmitt. It seems possible though that Haydn's *Stabat mater*, which Sieber also mentioned for the first time in his 1786 catalogue, came from Schmitt. Schmitt acquired Bland's edition (RISM H 2511) just after printing around 1783-1784 and announced it in his advertisement in the AC of Aug 7, 1784 (see § 2.4).

Schmitt's advertisement of 1783 combined with Sieber's 1786 catalogue might be an indication of exchanges having been made between these two publishers. The advertised compositions of which no Schmitt edition has been found were most probably offered by Schmitt as stock. The hostile act of reprinting suggests that Schmitt and Sieber did not have a long-lasting friendly relationship. There might only have been a single direct or indirect exchange.





## 2.6.4 Hoffmeister (1787-1788)

In the period 1787-1788 Schmitt seems to have had access to editions published by Hoffmeister. Analysis of Schmitt's advertisements in the AC shows that a great many of Schmitt's editions seem to have had Hoffmeister editions as their example.

### Advertisement AC June [July?] 6 [?], 1787

Composer	Work	RISM Schmitt	Probable example/edition
Hoffmeister	Dito 6		
Hoffmeister	Dito 3 duos violon & violonv. op.6	H 6107	Hoffmeister & Gräffer (Vienna, '84) (H 6104) or André (Offenbach, '86) (H 6105).
Hoffmeister	6 Airs flut.	H 6030	Hoffmeister (Vienna, '86) (H 6027) or Boyer (Paris, s.a.) (HH 6030a).
Hoffmeister	3 Trios 2 w et violonc. op.11	H 5980	Hoffmeister (Vienna, '86) (H 5973).
Hoffmeister	3 Trios flut. op.3	H 5986	Hoffmeister (Vienna, '86) (H 5983).

### Advertisement AC January 22, 1788

Composer	Work	RISM Schmitt	Probable example/edition
Hoffmeister	La chasse gr. simf. op.14	H 5888	Hoffmeister & Gräffer (Vienna, '84) (H 5884).
Pleyel	Quintetts op.8, no. 3 & 4		Hoffmeister (Vienna, '86) (P 3030 and PP 3055a).
Pleyel	3 Truis viol. & alto op.13	P 3512	Possible '87-examples: Hoffmeister (P 3504), Bland (P 3499), André (P 3493), Longman & Broderip (P 3509).
Hoffmeister	3 Trios concert. op.11	H 5980	Hoffmeister (Vienna, '86) (H 5973).
Hoffmeister	3 Trios flut. op.12	H 5987	Hoffmeister (Vienna, '86) (H 5983).
Hoffmeister	3 Duos viol. & violonc. op.6	H 6107	Hoffmeister (Vienna, '84) (H 6104) or André (Offenbach, '86) (H 6105).
Hoffmeister	6 Arias à 2 flut.	H 6030	Hoffmeister (Vienna, '86) (H 6027) or Boyer (Paris, s.a.) (HH 6030a).
Hoffmeister	2 Sonat. avec viol. op.4	H 6153	Hoffmeister (Vienna, '86) (H 6140) or Haueisen (Frankfurt, '86) (H 6152)?
Hoffmeister	Duos viol. & alto op.13	H 6102	Hoffmeister (Vienna, '86-'88) (H 6091-6094).

Almost all possible Hoffmeister examples date from 1786. Besides the Artaria firm that had been active since 1778, Hoffmeister was one of the pioneers in Viennese music publishing. He published jointly with bookseller Rudolf Gräffer from 1783. From 1785 onwards he published under his own name. Hoffmeister's business flourished from the start. In 1785 he already listed more than 60 agents in an advertisement in the 'Staats- und gelehrte Zeitung des hamburgischen unpartheyischen Correspondenten'.<sup>137</sup> Amsterdam was covered by Hummel so it does not seem plausible that Schmitt could also have acted as his agent only a few years later. Schmitt could not have received these editions through any of his London connections as Hoffmeister only got a London agent, John Bland, at the end of 1788, after Bland had visited him during his first much-promoted trip to the continent in the autumn of 1788.<sup>138</sup> A possible connection might have been Haueisen who is listed as an agent in Anspach, a small town 30 kilometres

<sup>137</sup> Eisen 1991, 37.

<sup>138</sup> Woodfield 2000, 212-213.

north of Frankfurt. As Hau Eisen sold his firm to Johann André in 1787,<sup>139</sup>Schmitt might have got his Hoffmeister originals in that year or in 1786 just after printing.

As Hoffmeister's typography is very different from Schmitt's usual style, it is easier than in cases with English examples to determine whether Schmitt used the original edition with a new title page or printed a completely new edition.



Franz Anton Hoffmeister, *VI airs pour deux flutes traversieres* (Vienna: Franz Anton Hoffmeister, [1786]) (platenumber 72) (RISM H 6027) (copy DK Kk).



Franz Anton Hoffmeister, *Six airs pour deux flutes traversieres* (Amsterdam: Joseph Schmitt, [c1787]) (RISM H 6030) (copy FIN A).

Of the twenty Hoffmeister compositions listed as Schmitt editions in RISM, three definitely belonged to Schmitt's stock: H 5877, H 5892 and H 5898. These editions have their original Hoffmeister title page with a label with Schmitt's imprint.

Schmitt definitely did not print the inside of H 6153 and H 6155. Hoffmeister must have printed them, but the sharps are different than in the aforementioned editions H 5877, H 5892 and H 5898. These are parallel issues, i.e. someone else's (probably Hoffmeister's) editions with a new title page by Schmitt. I have doubts about the editions H 6102 and 6066. These are most probably also parallel issues. H 6066 is a Springer edition; the other parallel issues were published by Schmitt.

<sup>139</sup> Matthäus 1969, 429.

## 2.7 Vincent Springer

Schmitt's successor Vincent Springer was born in Jungbunzlau in 1760, nowadays called Mladá Boleslav, a town about 60 kilometres northeast of Prague, then capital city of the Kingdom of Bohemia.<sup>140</sup> His father worked as a music director, violinist and composer in Saint Petersburg. Vincent Springer probably met his clarinet-teacher Anton David here. David, born in 1730 in the free imperial city Offenburg, now part of the German state of Baden-Württemberg, is seen as one of the first basset horn-virtuosi. The basset horn probably developed from the clarinette d'amour in the 1760s and 1770's in Germany.<sup>141</sup> Forkel described it as 'a kind of bass clarinet ... [that] plays in a very singable manner'.<sup>142</sup> Mozart was intrigued by the tone quality of this instrument from an early age. The earliest recorded name 'corno di bassetto' is found in a catalogue of works composed by the 12-year old Mozart compiled by his father Leopold in 1768.<sup>143</sup>

The instrument was popularized by numerous virtuosi who played at courts and on concert tours throughout Europe. Springer and David, his teacher, gave concerts in Germany, The Netherlands and Russia. They gained publicity through C.F. Cramer's description of concerts they gave in Ludwigslust in 1782 in his *Magazin der Musik* 1783.<sup>144</sup> They stayed in Vienna from some time in 1783 until December 1785 and their presence, and that of two other basset horn players, the brothers Anton and Johann Stadler, inspired Mozart to compose 13 works for two or three basset horns within two years.<sup>145</sup> David and Springer performed the basset horn parts in Mozart's *Gran Partita* at its premiere in 1784.<sup>146</sup> The otherworldly tone of the horn was deemed especially appropriate for solemn occasions. Mozart made elaborate use of it in his compositions for Viennese Masonic lodges.<sup>147</sup> As David and Springer did not succeed in finding permanent employment in Vienna, their freemason brothers at the Masonic lodges Zum Palmbaum and Zu den drei Adlern sponsored a concert with fellow masons Mozart and Anton Stadler on October 20, 1785 to raise money for their journey home. Mozart also participated in a similar fundraising concert for David and Springer at the Viennese Zur gekrönten Hoffnung lodge on December 15, 1785.<sup>148</sup> After this concert and David and Springer's departure, Mozart did not compose another work for basset horn until 1788.<sup>149</sup>

David and Springer joined the court of Baron von Hochberg in Plagwitz (now Plakowice, Poland) in 1786 and around the end of 1787 Springer gave concerts in Leipzig. After the death of Baron von Hochberg on March 21, 1789, David, Springer and Franz Dworschack, a pupil of Bohemian clarinetist and composer Joseph Beer, played at the court orchestra of Bentheim-Burgsteinfurt in Münster for a few months. Between April and August 1791 the trio gave numerous concerts in London.<sup>150</sup>

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<sup>140</sup> Grass Demus 2007.

<sup>141</sup> Rice 1986, 98-102.

<sup>142</sup> Ibid., 103.

<sup>143</sup> Ibid., 102.

<sup>144</sup> As cited by Rice 1986, 110: *Magazin der Musik*, first year, first half year, 179-180.

<sup>145</sup> Lawson 1996, 19.

<sup>146</sup> Grass Demus 2007.

<sup>147</sup> Lawson 1996, 19.

<sup>148</sup> Ibid., 19-20; Lennhof 2006, 904.

<sup>149</sup> Lawson 1996, 20.

<sup>150</sup> Grass Demus 2004, 118.

122

Den 4 November 1791

Compareerden als vooren **Vincent Springer**  
 van Jong Buntelan in Bohemen Rooms Prins J. J. van  
 opde Schouwende in t. S. w. wapen van Embden Bidders Doot  
 Geadste met **Jacob Justus Ewald** inde Warmoeste  
 Frankin **Elisabeth Schmidt** van Maritz  
 Rooms Prins 3 h. J. van inde Warmoest. beide wydekerkste  
 Bidders Doot Geadste met Jan Fredrik Rosenboom op d. v. t. g. s. g.

Verfoekende hare drie Sondaage uytroepingen, omme, naar defelve, de voorz. l. g. d. k. e. g. s. g. s. g.  
 trouwe te solemnisieren, en in alles te voltrekken, so verre daar anders gene  
 wettige verhinderinge voor en valle. En naar dien sy by waarheyd verklaa-  
 ren, dat sy vrye Personen waren, en malkanderen in bloede niet en beston-  
 den, waar door een Christelyk Huwelyk mochte verhindert worden, zyn  
 hun hare geboden verwilligt.

Vincent Springer.

Registration of the intended marriage between Vincent Springer and Frankin Elisabeth Schmidt  
 (November 4, 1791) (City Archives Amsterdam, records of marriage 759/122).

On November 4<sup>th</sup>, 1791 Springer registered his intended marriage to Frankin Elisabeth Schmidt at the city council in Amsterdam. Dunning deducts from the fact that Frankin Elisabeth was 23 years younger than Joseph Schmitt, and from the fact that according to the registration of the intended marriage she hailed from Mainz, that it is possible, as Broeckhuyzen's *Biographien* mentions,<sup>151</sup> that Frankin Elisabeth was a cousin of Joseph Schmitt.<sup>152</sup> However, the name 'Schmitt' was very common at that time. There is no information about contact between Joseph Schmitt and Vincent Springer. It is possible that they met during David and Springer's concerts in the Netherlands in the early 1780's. Schmitt might also have heard about Springer via the aforementioned *Magazin der Musik* in 1783, in which edition Schmitt's edition of Haydn's *Il Maestro E Scolare* (RISM H 3843) was coincidentally also reviewed.<sup>153</sup> An indication that the authorities did not view Springer as Schmitt's successor as far as rights were concerned, is the fact that Springer did not publish any of Schmitt's compositions under the protection of Schmitt's privilege from the States of Holland and West Frisia (see § 2.5).

Springer continued Schmitt's firm until 1798. His name is found in registers concerning concerts in the Amsterdam societies Felix Meritis (1797-1801) and Eroditio Musica up until the 1800s.<sup>154</sup> After 1798 he continued to teach in Amsterdam. His pupil Philippe Christiani went on to gain some fame as a clarinet player. The last known fact about Springer's life is that he played a Peukert basset horn in 1806.<sup>155</sup> Old lexica suggest that Springer travelled extensively after 1800 and that he eventually settled in Bohemia.<sup>156</sup>

<sup>151</sup> George Hendricus Broekhuysen, *Biographien: over het leven en de werken van eenigen der voornaamste toondichters in de onderscheidene vakken der compositie* ([Amsterdam]: handwritten, c1854).

<sup>152</sup> Dunning 1962, 32.

<sup>153</sup> Cramer 1971: *Magazin der Musik* 1 (1783), 72.

<sup>154</sup> Dunning 1962, 34; Heuvel 1991, register.

<sup>155</sup> Grass Demus 2004, 118

<sup>156</sup> Dunning 1962, 34.



### 3 Joseph Schmitt's catalogue

#### 3.1 Total number of editions

The total amount of music editions published by Schmitt has never been validated. Gerber mentions that according to a 1793 catalogue Schmitt had published 500 works up until then.<sup>157</sup> However no catalogue is known to still exist today.

The publications listed in the bibliography (so including parallel issues) amount to a total of 242, far less than the 500 mentioned by Gerber. As is known from his catalogues, music dealer Johann Christoph Westphal in Hamburg, one of Schmitt's commission agents, sold mostly editions printed by other publishers, especially Hummel. When trying to locate the editions offered by Westphal in RISM, about 75% could be found; so RISM appears to be about 75% complete. This also corresponds with Dunning's findings in regard to the catalogue of another 18<sup>th</sup> century Dutch music publisher, Gerhard Fredrik Witvogel.<sup>158</sup> Here copies of about 66% of the known editions have been found. Therefore the total number of Schmitt's editions could have been about 350, not 242.

Besides his own editions and parallel issues, Schmitt's advertisements show that he also sold original editions from other publishers. These editions were not provided with a new title page, only with a label with Schmitt's imprint. Schmitt could have sold these editions as stock or on commission. Unfortunately there is not enough information to be able to calculate how many editions Schmitt could have offered this way. It is not possible to automatically accept all of the editions Schmitt advertised and which are not recorded in RISM as Schmitt editions, as editions by other publishers. During this research Schmitt editions were found that are not recorded in RISM but were advertised by Schmitt: Cambini's *Six duos à un violon et alto viola ... oeuvre XII* and Cirri's *Six duos pour un violon et violoncelle opera XIII*. Although Van Tellingen's sonatas for piano forte opus 1, which Schmitt advertised in the AC on September 26, 1780, have not been recorded in RISM and no Schmitt edition has been found, it is not possible to automatically disregard this edition as stock, as according to the advertisement these sonatas were in the process of being printed by Schmitt. In other words, this could indicate a Schmitt edition that has been lost.

Although therefore no calculation of the number of editions printed by other publishers that Schmitt sold can be made, accepting a percentage of 25% of this kind of edition of the total 500 mentioned by Gerber, seems feasible. This is indeed the percentage that remains when accepting a total of 380 editions printed by Schmitt, as shown above.

Besides selling editions printed by other publishers, it is also possible that Schmitt sold some manuscript copies. As mentioned before (see § 2.3), it is not known if Schmitt sold instruments, handwritten music or music paper. The estimates above only deal with printed editions, not with manuscript copies. These were popular because of their lower cost and ease of production.<sup>159</sup> As in Germany the ratio was between 50-50 in 1782 and 80-20 by 1796, and as in the Netherlands printing was more advanced, it seems reasonable to assume a ratio of 80-20 for the Netherlands for the period that Schmitt was active.

The conclusion is that all kinds of explanations are possible in accepting an ultimate production from Schmitt's business of approximately 500 editions as mentioned by Gerber. As there is no mention of handwritten copies in the

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<sup>157</sup> Gerber NL, 92.

<sup>158</sup> Dunning 1966, 20.

<sup>159</sup> Lenneberg 2003, 74.



advertisements though, the most likely option is to accept that Schmitt only sold printed editions, of which 25% were printed by other publishers and sold by Schmitt as stock or on commission.

### 3.2 Arrangement of the catalogue

The term ‘catalogue’ indicates a list or enumeration by systematic or methodical arrangement, alphabetical or other order, and often by the addition of brief particulars.<sup>160</sup> Most editions printed by Schmitt have been found in RISM. Further research added more editions from advertisements, from contacted libraries and from Gerber’s lexicon. After analyzing and dating each edition (see § 3.4), it was possible to determine further subdivision. Forty-five editions can be considered to be authentic first editions published by Schmitt. Naturally the majority, 23, concern Schmitt’s own compositions. A further 169 editions can be perceived to be reprints by Schmitt. Twenty-eight editions that according to RISM were printed by Schmitt have proved to be editions published by others and supplied with a title page by Schmitt. This category is labelled ‘parallel issues’ (see § 3.3). Editions by other publishers that Schmitt sold as stock only have been recorded if they were wrongly entered in RISM as Schmitt editions (numbers I-V). Within each category the editions are ordered alphabetically.

### 3.3 Parallel issues

Some of the editions that are listed in RISM as publications by Schmitt actually proved to have been published by other publishers. A different way of engraving and the use of plate numbers often make this clear. In these cases Schmitt used publications by other businesses and provided these with a title page of his own. These editions are listed separately as ‘parallel issues’.

It is not clear how we should judge these editions. It can be assumed that Schmitt obtained the original publications legitimately by means of exchange or payment. As Schmitt also sold editions by other publishers as stock or perhaps on commission without new title pages (see § 3.1), it seems likely that he must have meant to sell the foreign editions with new title pages as his own. Perhaps he thought this justifiable as he had obtained the copies legitimately. On the other hand it might be possible that Schmitt sold these editions on commission. If this were the case, it seems strange that Schmitt only sold a few copies per publisher this way. We have seen in § 2.6.1.1 that Haueisen apparently sold Schmitt editions on commission after having provided them with a new title page. Selling on commission in most cases required a longer relationship.

In his monograph on music, publisher Lodewijk Plattner Mazure suggests that Plattner used printing plates from other publishers, like Hummel in Berlin/Amsterdam and Simrock in Bonn, with their knowledge and approval.<sup>161</sup> It seems hardly logical though that a publisher would lend his most valuable assets to foreign publishers. This theory will therefore not be taken into account in this study.

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<sup>160</sup> ‘catalogue, *n*’, *Oxford English Dictionary Online* ([http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50034388?query\\_type=word&queryword=catalogue&first=1&max\\_to\\_show=10&sort\\_type=alpha&result\\_place=1&search\\_id=0QSa-nDi3ii-5255&hilite=50034388](http://dictionary.oed.com.proxy.library.uu.nl/cgi/entry/50034388?query_type=word&queryword=catalogue&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=0QSa-nDi3ii-5255&hilite=50034388), accessed May 12, 2009)..

<sup>161</sup> Mazure 1981, 24.

### 3.4 Dating Joseph Schmitt's publications

#### 3.4.1 Main tools

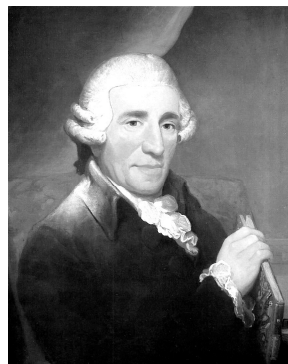
As not one edition published by Schmitt had a date on the title page, several tools have been used to address this problem. The main tools of dating Schmitt's editions are contemporary advertisements in the *Amsterdamsche Courant*. Useful advertisements for Schmitt's editions have also been found in the *'s-Gravenhaegsche Courant*, the German *Frankfurter Staats Ristretto* and in other newspapers. Advertisements narrowed down the dating to within six months. This is illustrated by Schmitt's advertisement in the *Amsterdamsche Courant* in 1774 where he sums up a number of works that he had published over the previous four months.

Contemporary Westphal and Breitkopf & Härtel catalogues were important for dating as well, as here editions by other publishers were summed up. Specific publishers had to be deducted though as, in both cases, only the city of publication was given. Westphal's 1782 catalogue was less practical. It was the first catalogue Westphal issued and contains editions by other publishers that can be dated back to 1759.

The formulation of Schmitt's business address and the use of plate footer 'Sp' provided the next important clues to dating Schmitt's editions. Plate footer 'Sp' indicates the first two letters of the family name of Schmitt's successor Vincent Springer. Springer seems to have used this footer right from the start. An edition thus marked can therefore be dated between 1791 and 1798 (see § 2.7).

Dedications provided an additional indication to dating. Schmitt's own dedications for nine of his compositions serve as example. For example, the dedication of his opus 8 to Librecht Jacques Hoooreman (1708-1774), 'Eerste Raad' and Governor of the Dutch East Indies between 1747 and 1753,<sup>162</sup> put an upper limit to the publishing date as the dedicatee died in 1774. The correctness of the preliminary dating of Schmitt's editions of his own compositions was further validated by the fact that all 5 dedications up to 1780 were phrased 'Très humblement dedies', whereas all 4 dedications after 1780 were phrased 'Dedié'. Clearly Schmitt gained confidence over time.

In two cases, a portrait engraved on the title page supplied an additional dating tool. The portrait of Haydn on Springer's title page of his editions RISM H 3552 and RISM H 3742 had been copied from (a copy of) an engraving made by Thomas Hardy. Hardy made this engraving by order of J. Bland (London) in 1792. Springer's editions therefore cannot be dated before 1792.



Thomas Hardy, *Joseph Haydn* (engraving from his own painting of Haydn made by order of John Bland) (London, 1792).<sup>163</sup>

<sup>162</sup> Henny Savenije, *The Boekbalt and Savenije Genealogy* (<http://genealogy.henny-savenije.pe.kr/tng/getperson.php?personID=I256353&tree=savenije>, accessed January 1, 2009).

<sup>163</sup> Somfai 1966, 137.

Other important means of help for dating were contemporary sources like the lexicons by Gerber and Burney's accounts of his travels. First editions of specific compositions provided a bottom line for dating. Finally, all possible academic studies that could shed any light on a specific edition were consulted.

The following paragraphs provide an elaboration on the importance of the phrasing of Schmitt's business address as a dating tool, and on the supplementing dating information knowledge about the engraver of a specific edition can present.

### 3.4.2 Phrasing of business address

During the dating process it was possible to date about 100 editions with the help of advertisements. After sorting this list chronologically, it turned out that Schmitt had made changes in the phrasing of his business address over the years. The phrasing of Schmitt's address therefore became an important tool in dating the editions that had not been advertised.

In the first years between 1774 and 1778, editions show that Schmitt called himself 'éditeur de musique dans le Warmoes-straat'.

In the years 1778-1779 Schmitt described his address as 'in the Warmoesstraat between the Wyde and Nauwe Kerkstegen'. There is a publication with a similar description: Kammel's *Six Duos ... Oeuvre XI* gives Schmitt's address as 'Entre les Wyde à Nauwekerksteeg'. This edition is dated c1778 and was mentioned in Breitkopf's Supplement XII (1778), so offers additional proof for the dating of this specific address indication.

From about 1779 onwards Schmitt called himself 'marchand de musique dans le Warmoes-straat'. After his competitor Hummel moved to the Rokin on May 5, 1780, Schmitt was the only important music business in the Warmoesstraat.<sup>164</sup>

In the years to come he sporadically used the phrase 'à (son) magasin de musique dans le Warmoes-straat' (once in 1781, once in 1783, twice in 1785). From 1786 onwards, however, this was the only description of his shop that Schmitt used until his death in 1791.

His successor Springer continued to use this phrasing until around 1793. From then on he just mentioned 'chez J. Schmitt dans le Warmoes-straat'. At the end, around 1796 and 1797, and probably in some cases in 1798, Springer changed this to 'J. Schmitt and Comp. dans le Warmoes-straat'.

### 3.4.3 Engravers

In Schmitt's and Springer's editions the following engravers have left their name or initials on title pages or on a page inside.

Engraver	Composer, Work	RISM	Year	Name
G.S. Facius	Ditters von Dittersdorf, <i>Il Combattimento ...</i>	D 3276	1771	T
G.S. Facius	Schmitt, <i>Sinfonie Periodique ... Nro. I</i>	S 1796	c1774	T
G.S. Facius	Schmitt, <i>Six duos ... Oeuvre huitième</i>	S 1780	c1774	T
I.G. Facius	Schmitt, <i>Trois Quatuors ... Oeuvre IX</i>	S 1781	c1776	T

<sup>164</sup> Johansson 1972, 5.

I. F(ambach)	Stamitz, Six duos	S 4532	c1778	T
I.G. Fambach	Eichner, Six duos ... oeuvre X	E 560	1778	T
I.G. Fambach	Schmitt, Six Quatuors ... Oeuvre X	S 1782	c1779	I
J.G. Fambach	J.C. Bischoff, Six Sonates ... oeuvre premiere	B 2737	1779-1785	I
C.J. Fambach	Clementi, Sonata pour deux Clavecin ... oeuvre I (Sp.)	C 2833	(1786) 1793	I
J.G. Fambach	Hummel, Trois Airs Variés ... Oeuvre I	H 7911	1792	I

H. Bordes	Schmitt, <i>Sinfonie Periodique ... Nro. I</i>		c1774	T
Hk. Bordes	Koczvara, Trois Serenades ... Oeuvre Premiere	K 1077	c1775	T
H. Bordes	Lachnith, <i>Sinfonie Periodique ... Nro I, II, III, IV, V, VI</i>	L 143	c1779	T
H. Bordes	Schmitt, <i>Sinfonie Periodique ... Nro. II</i>	S 1797	1779-1785	T
H. Bordes	Vanhal, <i>Sinfonie Periodique ... Nro. VII</i>	V 311	c1781	T
H. Bordes	Schmitt, <i>Sinfonie Periodique</i>	S 1787	c1781	T
H. Bordes	J.C. Bach, <i>Sinfonie Périodique ... nro IX</i>	B 245	1781-1784	T
H. Bordes	Haydn, <i>Sinfonie Periodique ... Nro X(I)</i>	H 3105	1783	T
H. Bordes	Haydn, <i>Sinfonie Periodique ... Nro X(I)</i>	H 3116	1784	T

J.C. Duisberg	Wutky, <i>Le maître &amp; écolle ... oeuvre III</i>	W 2195	1785	T
J.C. Duisberg	Wutky, <i>Le maître &amp; écolle ... oeuvre III</i>	W 2197	1791-92	T

Th. Koning	Mozart, <i>Trois Quatuors ... Oeuvre XVIII</i>	M 6177	1792	T
Th. Koning	Mozart, <i>Sonate ... Oeuvre 56 (Sp.)</i>	M6792a	1793-1796	T

T = title page  
I = inside

The overview above shows that in the last decennium of the business Schmitt, and later Springer, had hardly any elaborate title pages engraved. In the first years Schmitt really liked specially designed title pages for his own compositions. The famous twin brothers Georg Sigismund and Johann Gottlieb Facius from Regensburg made three of them. They were born in Regensburg in 1750 and raised in Brussels where their father was Russian consul for a long time. The brothers left for London in 1776 where they worked for publisher Boydell until the 1810s.<sup>165</sup> Through other sources, the four Schmitt-editions with engravings signed by one of the brothers could all be dated between the years 1771 and 1776. It is therefore clear that Schmitt had contact with them when they were still living in Brussels.

In the Amsterdam baptismal registers, a certain Jan Georg Fambach, married to Susanna Schroëders, registered three children in Amsterdam between 1786 and 1791. At the baptism of their son Conradus Josephus at the Mozes- and Aäronchurch on August 7, 1786, a Conrad Joseph Fambach acted as a witness.<sup>166</sup> As these are the only Fambach's mentioned in these registers in the period 1730-1800, it is very probable that they were the two Fambach engravers who worked for Schmitt on six occasions between the late 1770s and early 1790s.

Schmitt therefore worked with several engravers, sometimes more than one at the same time. In the years 1774 and 1775 he commissioned Bordes to design two title pages. The title page *Sinfonie Periodique* was used eight times by Schmitt. Schmitt worked with the Facius brothers until they left the country in 1776. He then used the Fambachs from 1778 to at least 1786. Springer also seems to have commissioned the Fambachs on two occasions in 1792 and 1793. Duisberg engraved one title page in 1785 that was used again around 1791. Springer had Koning engrave a portrait of Mozart, which also was used on two title pages. So, when the name of the engraver of a specific edition is known, supplementary information to date the edition is available.

<sup>165</sup> Nagler 1924.

<sup>166</sup> Baptismal registers Amsterdam, nr. 313, p. 19.

## 4 Bibliography of Schmitt's catalogue

### 4.1 Introduction to the bibliography

This bibliography has been compiled with the information in Serie A/I (single prints before 1800) of Répertoire International des Sources Musicales (RISM). As RISM is constantly being supplemented with new discoveries in libraries worldwide, no absolute completeness can be guaranteed, not for the catalogue as a whole, nor for the exact amount of remaining copies. Even during this project I discovered publications not yet known to RISM. These are the editions without RISM-siglum.

The full text of the title page of every publication has been listed with a breakdown of lines, followed by a plate number if available. If the publication is listed in RISM, the RISM siglum is given. Locations of the publications are indicated by the location sigla used by RISM; that is country code followed by library sigla (for instance: NL At=Netherlands, Amsterdam, Toonkunstbibliotheek). These location sigla are incorporated in the Appendix.

In the remarks, information is given that sheds light on dating the specific edition. This could be an advertisement in a newspaper, information given in contemporary lexicons or information from academic studies about individual composers. Details of those studies are given separately under the header of each composer. The following abbreviations have been used:

#### Abbreviations:

AA	<i>Annonces, affiches et avis divers</i> (May 13-1751-1782); <i>Affiches, annonces et avis divers</i> or <i>Journal général de France</i> (1783-September 1811).
AC	<i>Amsterdamsche Courant</i> (Amsterdam: Otto Barentsz. Smient [etc.], 1672-1811).
AL	Ernst Ludwig Gerber, <i>Historisch-Biographisches Lexikon der Tonkünstler</i> (1790-1792). Newly edited by Othmar Wessely (Graz: Akademische Druck- u. Verlagsanstalt, 1966-1977).
Ben	Rita Benton, Ignace Pleyel: a thematic catalogue of his compositions (New York: Pendragon Press, 1977).
B.N.	<i>Berlinische Nachrichten von Staats- und gelehrten Sachen</i> .
Br	<i>The Breitkopf thematic catalogue 1762-1787</i> .
Dun	Albert Dunning, <i>Joseph Schmitt: Leben und Kompositionen des Eberbacher Zisterziensers und Amsterdamer Musikverlegers (1734-1791)</i> (Amsterdam: Heuwekemeyer, 1962).
DZ	Dieter Zimmerschied, <i>Thematisches Verzeichnis der Werke von Johann Nepomuk Hummel</i> (Hofheim am Taunus: Hofmeister, 1971).
EW	Ernest Warburton, <i>The Collected Works of Johann Christian Bach 1735-1782</i> (New York [etc.]: Garland, 1984-1999).
F.R.	Frankfurter Staats-Ristretto (Frankfurt: Schilers-Erben, 1772-1818).
G	Oxford Music Online ( <a href="http://www.oxfordmusiconline.com">www.oxfordmusiconline.com</a> ).
sGC	<i>'s-Gravenhaagsche courant</i> (The Hague: Pierre Gosse [etc.], 1774-1795).
GF	<i>Gazette de France</i> (1762-Aug 15, 1792).
JHW	Joseph Haydn, <i>Werke Joseph Haydn</i> . Hrsg. vom Joseph Haydn-Institut, Köln (München [etc.]: G. Henle Verlag, 1958-...)
JP	<i>Journal de Paris</i> (1777-June 18, 1827).
K	Ludwig von Köchel, <i>Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts: nebst Angabe der verlorengegangenen, angefangenen, von fremder Hand bearbeiteten, zweifelhaften und unterschobenen Kompositionen</i> (6th edition, edited by Franz Giegling, Alexander Weinmann and Gerd Sievers) (Wiesbaden: Breitkopf & Härtel, 1964).
M	William Layton Montgomery, <i>The Life and Works of François Devienne, 1759-1803</i> (S.l.: s.n., 1975).
MGG	Friedrich Blume, <i>Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik</i> . Second revised and extended edition by Ludwig Finscher (Kassel [etc.]: Bärenreiter [etc.], 1994-...).
NL	Ernst Ludwig Gerber, <i>Neues Historisch-Biographisches Lexikon der Tonkünstler</i> (1812-1814). Newly edited by Othmar Wessely (Graz: Akademische Druck- u. Verlagsanstalt, 1966-1977).
O.P.A.Z.	<i>Frankfurter Kaysrl. Reichs-Ober-Post-Amts-Zeitung</i> .

P	M. P Poštolka, <i>Leopold Koželuch: Život a dílo</i> [Life and works] (Prague: Státní Hudební Vydavatelství, 1964).
UG	Ursula Götze, <i>Johann Friedrich Klöffler, 1725-1790</i> ([S.l.]: [s.n.], 1965).
W	Johann Christoph Westphal, <i>Verzeichnisse von Musicalien so bey Johann Christoph Westphal und Compagnie in Hamburg im Hopfensack in dem Hause des Herrn Obercammerrath Nennich zu haben sind</i> (Hamburg: Joh. Philipp Christian Reuss, 1782-1787, 1791-1796).
WM	Wolfgang Matthäus, <i>Johann André Musikverlag zu Offenbach am Main: Verlagsgeschichte und Bibliographie 1772-1800</i> . Edited by Hans Schneider (Tutzing: Schneider, 1973).
WZ	<i>Wiener Zeitung</i> .

## 4.2 Bibliography

### 4.2.1 First editions

#### Bischoff, Johann Carl

##### 1. Bischoff, Johann Carl

**B 2737**

Six Sonates, | à | Violoncelle, | et | Basse | Composés | par | I: C: Bischoff. | Oeuvre premiere. | à Amsterdam | Chez J. Schmitt | Marchand de Musique | dans le Warmoes=straat | ... Facius Fecit [?] [Gravé par J: G: Fambach]  
Location: D Tu, GB Cfm, GB Lbl, GB Lcm.  
Dating: 1779-1785.

Remarks: C major. First edition Schmitt. Gerber AL, 166 dates this edition c1780. 'Marchand de musique' indicates 1779-1785.

##### 2. Bischoff, Johann Carl

**B 2739**

Air Variè | Pour le | Violoncelle. | par | I.C. Bischoff. | Nro II. | à Amsterdam ches I. Schmitt. | dans le Warmoes=Straat. | Prix 10.Sols.  
Location: D SWl.  
Dating: 1779-1782.

Remarks: B-flat major. First edition Schmitt. Gerber AL, 166 dates this edition c1780. As opus 2 probably printed after opus 1 (B 2739). W1782, 89.

#### Dittersdorf, Carl Ditters von (1739-1799)

##### Ditters 1971

Carl Ditters von Dittersdorf; Josef Liebeskind (ed.), *Selected orchestral works of Carl Ditters von Dittersdorf* (New York: Da Capo Press, 1971).

##### Ditters 1985

Carl Ditters von Dittersdorf, Matthias Georg Monn, Johann Christoph Mann; Eva Badura-Skoda, Kenneth E. Rudolf (eds.), *Six symphonies / Carl Ditters von Dittersdorf; Five symphonies / Georg Matthias Monn; One symphony / Johann Christian Mann* (New York: Garland, 1985).

##### Krebs 1972

Carl Krebs, *Dittersdorffiana* (New York: Da Capo Press, 1972) (**Kr**).

##### Unverricht 1997

Hubert Unverricht, *Carl Ditters von Dittersdorf: Leben, Umwelt, Werk: internationale Fachkonferenz in der Katholischen Universität Eichstätt vom 21.-23. September 1989* (Tutzing: Hans Schneider, 1997) (Eichstätter Abhandlungen zur Musikwissenschaft 11).

##### 3. Dittersdorf, Carl Ditters von

**D 3276**

Il Combattimento | delle umane Passioni | Sinfonia | Periodica | a | Due Violini, Viola e Basso | Oboe o Flauti e Corni. | Composta | da | Carlo Ditters | Nro. II. | Stampata à Spese | di Giuseppe Schmitt | A Amsterdam | Gravé par G.S. Facius | prix Fl. 1 | 1-. Sols.

Location: B Bc, D BFb, D Mbs, D SWl, E Mn, FIN A, I Bc, I Vc, S Uu.

Dating: 1771-1776.

Remarks: D major. Kr:133 (46). First edition Schmitt (Amsterdam, 1771) according to G and MGG. Manuscript copy as 'Sinfonia' mentioned in Br.suppl. IX, 2 (1774). W1783, 3. Engraver Facius moved to England together with his twinbrother in 1776. Title page in Italian, none of the standard address-formulations.

## Dresch, F.

### 4. Dresch, F.

**D 3501**

Trois Duos | Pour Deux | Violons | Dediés | à Monsieur | W. P. Kops. | par l'Auteur | F. Dresch. | Oeuvre I. Liv: 1/II. | à Amsterdam chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2- (Sp.).

Location: A Wgm, B Gc, D HAmi, D LÜh, D Tu, FIN A, I Vc, NL At (livre 2), NL DHnmi.

Dating: c1793.

Remarks: Liv. 1: F major, G major, A major. Liv. 2: C major, E minor, E-flat major. Opus number 1. First edition Schmitt. Gerber NL, 935 dates this edition 1793. W1794 Aug, 4. AC Nov 16, 1793. Pasted label on copy I Vc: 'Augsburg, J.C. Gombart'.

## Haydn, Joseph (1732-1809)

### Hoboken 1957-1978

Anthony van Hoboken, *Joseph Haydn: thematisch-bibliographisches Werkeverzeichnis* (Mainz: Schott, 1957-1978).

### Haydn 1958-

Joseph Haydn, *Werke Joseph Haydn. Hrsg. vom Joseph Haydn-Institut, Köln* (München [etc.]: G. Henle Verlag, 1958-...) (**JHW**).

### Muller 1932

Joseph Muller, 'Haydn Portraits', in: *The Musical Quarterly* 18 (1932), 282-298.

### Robbins Landon 1981

Howard Chandler Robbins Landon, *Haydn. A Documentary Study* ([London]: Thames and Hudson, c1981).

### Somfay 1966

László Somfay, *Joseph Haydn. Sein Leben in zeitgenössischen Bildern* (Budapest [etc.]: Corvina Verlag, 1966).

## 5. Haydn, Joseph

**H 3307**

Concerto | pour le | Clavecin ou Forte Piano | avec l'Accompagnement des Plusieurs Instruments | Composé | par | J: Haydn. | Liv: I(I). | á Amsterdam. | chez J. Schmitt. | Marchand en Musique dans le Warmoes-straat | Prix f2-

Location: A Wn, A Wst, B Bc, D Hmb, D Tu, D WD, FIN A, I Nc, NL At, NL DHa RUS Mrg.  
Dating: c1785.

Remarks: G major. Hob XVIII:4. First edition Schmitt (Amsterdam, c1785) and Boyer (Paris, c1784) (RISM H 3305). According to JHW Schmitt has based his edition on source 5. J.J. Hummel, plate number 916 (Berlin/Amsterdam, 1797) (RISM H 3306) and Bland (London, 1788-1789) (RISM H 3308) have reprinted Schmitts' edition. Boyer's first edition is based on source 4. The editions H 3307 and H 3317 by Schmitt are mentioned in Cramer's *Magazin der Musik* 2 (1786), 882-883. W1785, 3.

## 6. Haydn, Joseph

**H 3317**

Concerto | pour le | Clavecin ou Forte Piano | avec l'Accompagnement des Plusieurs Instruments | Composé | par | J: Haydn. | Liv: I. | á Amsterdam. | chez J. Schmitt. | Marchand en Musique dans le Warmoes-straat | Prix f2-10



Location: A Wgm, A Wn, B Bc, CH E, D Tmi, D Tu, DK Dk, F Pn, GB Ckc, HR Zak, I Nc, NL DHa.

Dating: c1785.

Remarks: D major. Hob XVIII:11. First editions Artaria & Co., plate number 38 (Vienna, 1784) (H 3311) and Schmitt (Amsterdam, c1785). According to JHW Schmitt has based his edition on source 2. Bland (London, 1788-1789) (RISM H 3319) has reprinted Schmitt's edition. Hummel (Berlin/Amsterdam, 1787-1791) (RISM H 3315) has reprinted the edition by Longman & Broderip (London, 1784) (RISM H 3318). Longman & Broderip have based their edition on Artaria's, who in their turn used a different source (5) from Schmitt. The editions H 3307 and H 3317 by Schmitt are mentioned in Cramer's *Magazin der Musik* 2 (1786), 882-883. W1785, 3.

## Janlet, D.F.

### 7. Janlet, D.F.

### J 442 and J 463

Trois Duos | Pour | un Violon et Alto Viola | Composées | Par | Mr: D: F: Janlet. Oeuvre I. | À Amsterdam. | chés J: Schmitt Marchand de Musique dans le | Warmoesstraat. | Ce second Duo si vous voulez le jouer a Violon et Alto il faut accorder le Violon | un demiton plus haut que l'Alto ... Si a deux Altos il faut substituer de la partie de Violon | trois mols à place de deux # et là Clef d'Alto ... Si à deux Violons il faut substituer | deux # à la partie d Alto et la Clef de Violon . . . | Prix f1-10.

Location: CZ Pnm, D Tu, GB Ckc, GB Lbl, US NYp.

Dating: c1786.

Remarks: E-flat major, D major, C major. Opus number 1. First edition Schmitt. Pasted label on copy GB Lbl: 'Imported and Sold : by Longman & Broderip : N.26, Cheapside & N.13. Hay Market London : Who have a regular Correspondence : with all the most eminent Professors : and Publishers of Music in : every part of Europe'. According to Gerber AL Amsterdam edition c1786. No other Amsterdam edition known besides Schmitt's. 'Marchand de musique' indicates 1779-1785. W1786, 5.

## Kozeluch, Leopold (1747-1818)

### Poštołka 1964

M. P Poštołka, *Leopold Koželuch: Život a dílo* [Life and works] (Prague: Státní Hudební Vydavatelství, 1964) (P).

### 8. Kozeluch, Leopold

### K 1724

Sonata | Pour le | Clavecin ou Piano Forte | Composée | par | Kozeluch | á Amsterdam | chez J: Schmitt | a son Magazin de Musique dans la Warmoes=straat. | Prix 15. Sols. (Sp.).

Location: D Tu, GB Lbl, NL At, US Wc.

Dating: c1781.

Remarks: D major. P, XII:14. First edition Schmitt according to P. No other editions in RISM. P dates this composition c1781 (Br.suppl. XIV, 34 (1781)). "Magazin de musique" with plate footer 'Sp.' indicates 1791-1793. Date of the composition combined with information on K 1772 invites the hypothesis that there has been a first edition by Schmitt around 1781 that was reprinted by Springer.

## Massoneau, Louis (1766-1848)

### Marek 2008

Miroslav Marek, *Genealogy.eu* (2008)

(<http://genealogy.euweb.cz/brabant/brabant8.html#W1>, accessed January 1, 2009).

**9. Massonneau, Louis****M 1335**

Six Quatuors | Concertants | pour | Deux Violons, | Alto Viola & Violoncelle. | Composés et Dediés | à S:A:S: Monseigneur Guillaume | Prince Heretitaire de Hesse Cassel | &c: &c: &c: | Par | Louis Massonneau. | Oeuvre VIII. | à Amsterdam chez J: Schmitt | dans le Warmoes-straat. | Prix f.6.-. (Sp. ).

Location: D Bds, D SW1, FIN A, GB Lbl.

Dating: 1796-1797.

Remarks: According to Grove and MGG following Gerber NL, 355 possibly first edition by Springer, c1797. The marriage of dedicatee William II of Hesse to Princess Augusta of Prussia in 1797 perhaps has been the motive for these compositions. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' corresponds to the years 1793-1796.

**Nicolai, G.****10. Nicolai, G.****N 569**

Trois Duos : pour un : Violoncelle et un Violon : Composés : par : G: Nicolai : Oeuvre Premiere : á Amsterdam : Chez J; Schmitt : Marchand de Musique dans le Warmoes-straat

Location: A Wgm, D Tu, GB Lbl, NL DHnmi.

Dating: 1779-1782.

Remarks: D major, G major, C major. Schmitt first and only edition of this composer known to RISM. Gerber NL, 585 dates this edition 1797. However 'Marchand de musique' indicates 1779-1785. Could Gerber mean 1779? W1782, 85.

**Schmitt, Joseph (1734-1791)****Dunning 1962**

Albert Dunning, *Joseph Schmitt: Leben und Kompositionen des Eberbacher Zisterziensers und Amsterdamer Musikverlegers (1734-1791)* (Amsterdam: Heuwekemeijer, 1962) (**Dun**).

**DTB 1915**

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern* 28 (Leipzig: Breitkopf & Härtel, 1915), XIX-XX, XLIV-XLV.

**11. Schmitt, Joseph****S 1779**

Six Trios | à | Deux Violons ou Flutes | et Violoncelle. | Très humblement dediés | à Monsieur | Henry Schuurman. | et Composés | par Joseph Schmitt. | Oeuvre Septieme. | À Amsterdam | chez l'Auteur et aux | adresses ordinaires. | prix: f3-10:-

Location: D Tu, DK Kk, F Pn, GB Ckc, GB Lbl, S Skma.

Dating: c1774.

Remarks: D major, C major, E-flat major, B-flat major, D major G minor. Dun68. First edition Schmitt. W1782, 71 and 86. Br.suppl. IX, 13 (1774). AC Feb 12, 1774. Reprint by J.J. Hummel, plate number 8 (Berlin/Amsterdam, 1775-1776).

**12. Schmitt, Joseph****S 1780**

Six Duos | à Deux Violons, ou à un Violon | et Violoncelle. | Très humblement dediés | À Monsieur | Librecht Iaques Hooreman, | Seigneur de Rhijnsaterwoùde, Echevin regnant de la Ville de Harlem. | et composés | par Ioseph Schmitt. | Oeuvre huitième. | A Amsterdam | Chez l'Auteur et aux | Adresses ordinaires | prix fl. 3.-

| Gravé par G. S. Facius

Location: D B, FIN A, GB Ckc, S Skma, US NYp.

Dating: c1774.

Remarks: F major, A major, G major, D major, G major, B-flat major. Dun97, 100, 98, 96, 99, 101. First edition Schmitt. Copy US NYp has a pasted label: 'London, Welcker'. W1782, 77 and 86. Due to the death of dedicatee in 1774, this piece must have been published beforehand. Br.suppl. IX, 10 (1774).

**13. Schmitt, Joseph****S 1781**

Trois | Quatuors | pour le | Clavecin ou Forte Piano | Flaute Traversiere, Violon | et | Violoncelle | Tres humblement dediés | À Madame | Jeanne Dorothée Taddel Néé Luyken | et composés | par | Ioseph Schmitt | Oeuvre IX. | À Amsterdam | chès l'Auteur et aux addresses ordinaires: I.G. Facius fc.

Location: S Skma.

Dating: c1776.

Remarks: C major, A major, G major. Dun31, 57, 50. First edition Schmitt. Engraver left for England with his twinbrother in 1776. W1782, 34. Br.suppl. XII, 39 (1778).

**14. Schmitt, Joseph****S 1782**

Six Quatuors | à | Une Flute, Violon, Taille et Violoncelle. | Composés et | Tres humblement dediés | À Monsieur | Jaques Daniel Fesenbeck. | par | Joseph Schmitt. | Oeuvre X. | à Amsterdam Chez l'Auteur | dans le Warmoes=straat | H: Bordes fecit [Grave par I.G. Fambach]

Location: D HAmi, D Tu, F Pn, FIN A, GB Ckc, GB Lbl, GB Mp, NL DHnmi, US NYp, US Wc.

Dating: c1779.

Remarks: G major, B-flat major, D major, C major, D major, E minor. Dun51, 59, 35, 30, 36, 52. First edition Schmitt. W1782, 34. AC Nov 18, 1779. Reprint by J.J. Hummel, plate number 499 (Berlin/Amsterdam, 1781) (RISM S 1783).

**15. Schmitt, Joseph****S 1784**

Six Trio | Trois a deux Violons et Trois a un Violon | Taille et Violoncelle Obligé | très humblement dédiés | A Monsieur Laurent | Chretien Steen | Conseiller de Justice et Assesseur au Tribunal | Supérieur de la Cour de Justice à Christiania | en Norwegue. &c. &c. &c. | Composés Par | Joseph Schmitt | oeuvre XI: | à Amsterdam chez l'auteur dans le Warmoes=straat

Location: D Tu, DK Kk, I IBborromeo.

Dating: c1780.

Remarks: D major, F major, G major, B-flat major, A major, C minor. Dun70, 78, 83, 93, 89, 67. First edition Schmitt. W1782, 71 and 86. AC Sep 26, 1780. Reprint by J.J. Hummel (Berlin/Amsterdam, c1781) (RISM S 1785).

**16. Schmitt, Joseph****S 1787**

Sinfonie | Periodique | à | Plusieurs Parties | Composée par | Joseph Schmitt | á Amsterdam | Chez J; Schmitt | Marchand de Musique, dans le Warmoes=straat. | prix f1-10- | H: Bordes fecit.

Location: A Wgm, CH SAf, CH Zz, D AB, D LB, D SWL.

Dating: c1781.

Remarks: D major. Dun14. First edition Schmitt's S 1788. Announcement by Schmitt including list of agents. Cooperation with Wittelaer seems to have ended in 1781. Br.suppl. XV, 9 (1782, 1783 and 1784). Same as S 1788 but published later judging from the phrasing of the announcement.

**17. Schmitt, Joseph****S 1788**

Sinfonie | á Grande Orchestre | Dedicé | à | Madame La Baronne De Morrtten | Dame de Calbeck, Probsting, Falckenhoff &c. &c. &c. | par l'Auteur | J: Schmitt | Oeuvre XII | á Amsterdam, au depends de l'Auteur | dans le Warmoes=straat.

Location: D BFb, D RUL.

Dating: c1781.

Remarks: D major. Dun14. First edition Schmitt. Same as S 1787 but published earlier judging from Schmitt's announcement in S 1787 (which is not published in S 1788). Reprint by J.J. Hummel, plate number 421 (Berlin/Amsterdam, B.N. Sep 8, 1781) (RISM S 1789).

**18. Schmitt, Joseph****S 1790**

Six Trios | pour la | Flute Violon & Violoncelle. | Dedié | à Monsieur Guillaume Baron de Grüter. | Seigneur de Altendorff & Wanshoven, &c. &c | et Composé | par | Joseph Schmitt. | Oeuvre XIII. | à Amsterdam, aux depends de l'Auteur, | & avec Privilege des Etats d'Hollande et de Westfrise | chez G: A: Diederichs Libraire. | Prix f4:-: [I.G. Fambach. fecit]

Location: E Mn, GB Lbl, I IBborromeo, RUS Mrg.

Dating: c1782.

Remarks: G major, C major, D major, G major, D major, B-flat major. Dun84, 66, 71, 85, 72, 94. First edition Schmitt/Diederichs. W1783, 15. Br.suppl. XV, 34 (1782, 1783 and 1784). AC Jan 07, 1783.

**19. Schmitt, Joseph****S 1791**

Trois Sinfonies | À | Grande Orchestre | Didiés à Monsieur | Jonas Witsen. | Conseiller et Grand Notaire | de la Ville d'Amsterdam | par l'Auteur | Joseph Schmitt | Oeuvre XIV. | à Amsterdam aux depends de l' Auteur | & avec Privilege des Etats d'Hollande | & Westfrise. | chez G.A. Diederichs, Libraire.

Location: B Bc, CH GLtschudi, D AB, D BFb, D RUL, DK Kk, FIN A, I Gi, S L.

Dating: c1783.

Remarks: C major, E-flat major, G major. Dun7, 17, 19. First edition Schmitt/Diederichs. W1784, 1.

**20. Schmitt, Joseph****S 1792**

Concerto | á Deux | Flutes Obligés | avec l'Accompagnement de deux | Violons, Alto, Basse, Hautbois & Cors de Chasse | Dedié | á Monsieur | Theodoris Johannes Weddik. | par l'Auteur | Joseph Schmitt. | Oeuvre XV. | a Amsterdam | aux depens de l'Auteur & avec Privilege des Etats de Hollande et de Westfrise | chez G: A: Diederichs Libraire | Prix f2:-

Location: D HAmi, D Tu, DK Kk, RUS SPsc.

Dating: c1783.

Remarks: G major. Dun105. First edition Schmitt/Diederichs. W1784, 3.

**21. Schmitt, Joseph****S 1793**

Trois Trios | Pour la | Flute Traversiere, | Violon & Violoncelle. | Composés | par | J: Schmitt. | Oeuvre XVI. | à Amsterdam. | aux Depends de L'Auteur. | avec privilege des Etats d'Hollande et de Westfrise | chez G: A: Diederichs Libraire. | Prix f2:10.

Location: D HAmi, D Tu, FIN A, GB Mp, S SK.

Dating: c1785.

Remarks: D major, G major, B-flat major. Dun73, 82, 95. First edition Schmitt/Diederichs. Opus 15 dates c 1783, opus 17 c 1793. Privilege Diederichs 1782-1791. Dunning dates this edition c1785.

**22. Schmitt, Joseph****S 1794**

Quatuor | Pour | Deux Violons. Alto Viola | & | Violoncelle | Composée | par | J. Schmitt. | Oeuvre XVII. | à Amsterdam Chèz J. Schmitt. | dans le Warmoes straat. | Prix f1-10 Sols. (Sp).

Location: FIN A.

Dating: c1793.

Remarks: F major. Dun48. First edition Schmitt (Springer). W1795 Jan, 2. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

**23. Schmitt, Joseph****S 1795**

Sinfonie Pastorale | À Grand Orchestre | Composée | par | J: Schmitt. | Oeuvre XVIII. | à Amsterdam chez J: Schmitt & Comp: | dans le Warmoes-straat. | Prix f. 2-10- (Sp).

Location: FIN A.

Dating: 1796-1798.

Remarks: C minor. Dun8. First edition Schmitt (Springer). 'J. Schmitt & Compe.' indicates 1796-1798.

- 24. Schmitt, Joseph** **S 1796**  
 Sinfonie | Periodique | à | Deux Violons, Taille, et Basse. | Flutes ou Hautbois et Cornes de Chasse. | Composée | Par | Ioseph Schmitt | Nro. I | A Amsterdam | chez l'Auteur | prix Fl. | Gravé par G.S. Facius  
 Location: S Skma.  
 Dating: 1774.  
 Remarks: G major. Dun20. First edition Schmitt. This symphony (S Skma) is the same as symphony II S 1797 (A Wgm). Different title pages. Engraver Facius left for England with twinbrother in 1776. Br.suppl. IX, 6 (1774). W1782, 17. AC Apr 11, 1775.
- 25. Schmitt, Joseph** **S 1797**  
 Sinfonie | Periodique | à | Plusieurs Parties | Composée par | I. Schmitt. | Nro II | á Amsterdam | Chez J; Schmitt | Marchand de Musique, dans le Warmoes-straat. | prix fl-10- | H: Bordes fecit.  
 Location: A Wgm, CH Zz.  
 Dating: 1779-1785.  
 Remarks: G major. Dun20. First edition Schmitt. This symphony is the same as S 1796. Different title pages: this edition has a title page engraved by Bordes. Probably second run because 'Marchand de musique' indicates 1779-1785. Br.suppl. IX, 6 (1774). W1782, 17.
- 26. Schmitt, Joseph** **S 1798**  
 Sinfonie | Periodique | à | Deux Violons, Taille, et Basse. | Flutes ou Hautbois et Cornes de Chasse. | Composée | Par | Ioseph Schmitt | Nro. III. | A Amsterdam | chez l'Auteur | prix Fl.  
 Location: D SWL.  
 Dating: 1774-1781.  
 Remarks: D major. Dun13. First edition Schmitt. W1782, 17.
- 27. Schmitt, Joseph** **S 1801**  
 Concerto grosso à deux violons, violoncello, et alto obligées, deux violons ripien: hautbois, cors de chasse et basse continue. Amsterdam, auteur.  
 Location: D LB.  
 Dating: 1774-1778.  
 Remarks: G major. Dun104. First edition Schmitt. W1782, 48. Br.suppl. XII, 18 (1778).
- 28. Schmitt, Joseph** **S 1802**  
 Concertino | à | Deux Violons | Deux Altos | Deux Cornes de Chasse | et | Basse | Composé | par | Ioseph Schmitt | A Amsterdam | chez l'Auteur. | prix fl:10.  
 Location: GB Gm, S Skma, S St.  
 Dating: c1774.  
 Remarks: B-flat major. Dun29. First edition Schmitt. W1782, 48. Br.suppl. IX, 7 (1774). AC Apr 11, 1775.
- 29. Schmitt, Joseph** **S 1803**  
 Marche | a | Plusieurs Instruments. | Composé | par | J: Schmitt. | à Amsterdam. | aux depends de l'Auteur. | avec Privilege des Etats d'Hollande & West-frise. | Chez G.A. Diederichs Libraire | Prix fl-5.  
 Location: FIN A, RUS SPsc.  
 Dating: 1785-1791.  
 Remarks: D major. Dun102. First edition Schmitt/Diederichs. Dunning dates composition c1784 and this edition c1785.
- 30. Schmitt, Joseph** **S 1804**  
 Pot Pourri | à Quattre Couleures | sur Malbroug varié, | pour Deux | Violons & Violoncelle. | Dedié | à tous les Amateurs des Pots Pourris á | Quatre Couleurs. | par | Joseph Schmitt. | à

Amsterdam | aux depends de l'Auteur | et avec Privilege des Etats d'Hollande & Westfrise |  
chez G: A: Diederichs libraire | Prix f1.  
Location: D GBR, D Tu, E Mn, NL Uim.  
Dating: c1784.  
Remarks: A major. Not in Dunning. Indicated as 'Trio'. Next edition is indicated as 'Trio II'.  
Potpourri II is dated c1785. Logically Potpourri I should be dated before. W1784, 5.

### 31. Schmitt, Joseph

Pot Pourri | à Quatre Couleurs | sur Paul Jones varié, | pour Deux | Violons & Violoncelle. |  
Dédié | á tous les Amateurs des Pots Pourris á | Quatre Couleurs. | par | Joseph Schmitt. | á  
Amsterdam | aux depends de l'Auteur | et avec Privilege des Etats d'Hollande & Westfrise |  
chez G.A. Diederichs libraire | Prix f1.

Location: NL Avu.

Dating: c1785.

Remarks: C major. Dun62. W1785 Jul, 4. AC Apr 21, 1785 (Potpourri No. 2.).

### 32. Schmitt, Joseph

**S 1805**

Air Varié | pour la | Flute ô Violon | Par | Joseph Schmitt. | Á Amsterdam. | Chez L'Auteur.  
| Prix 10 Sols

Location: DK Kk, S V.

Dating: 1774-1782.

Remarks: A major. Dun106. W1782, 95.

### 33. Schmitt, Joseph

**S 1807**

Principes de musique, dédiés à tous les commençans.

Location: CH Bchristen.

Dating: 1774-1782.

Remarks: W1782, 142.

### 34. Schmitt, Joseph

Sinfonie | Periodique | à | Plusieurs Parties | Composée par | I. Schmitt. | Nro. I. | á  
Amsterdam | Chez J; Schmitt | Marchand de Musique, dans le Warmoes-straat. | prix f1-10- |  
H: Bordes fecit.

Location: A Wgm.

Dating: c1774.

Remarks: D major. Dun9. First edition Schmitt. Copy A Wgm is not the supposed S 1787 but  
another symphony in D. Br.suppl. IX, 6 (1774). Typography shows that the music probably is  
engraved by one of the brothers Facius.

## Smetana

### 35. Smetana

**S 3616**

Deux Quatuors | pour le | Clavecin ou Forte Piano | deux Violons & Violoncelle | Composés  
| par | Mr. | Smetana | Oeuvre I | á Amsterdam chez J: Schmitt | au Magazin de Musique dans  
le Warmoes-straat | Prix f2-10.

Location: D Tu.

Dating: c1786.

Remarks: F major, A major. Schmitt's edition is probably the first and only edition of this work.  
No other editions are known. Gerber AL, 527 dates Schmitt 1786. W1786 Jul, 3. 'Magazin de  
musique' without plate footer 'Sp.' indicates 1786-1791.

### 36. Smetana

Concert p. Le Clav. Op. 2. Amsterdam, bey Schmitt.

Location: -

Dating: c1793.

Remarks: Springer's edition probably has been the first and only edition of this work. No other editions are known. Gerber NL, 212 dates this edition 1793. No copies of this edition known.

## Tellingén, A. van

### 37. Tellingén, A. van

Clav. Sonaten op. 1, f 3:16

Location: -

Dating: c1780.

Remarks: Probably first edition Schmitt. W1782, 65 mentions Amsterdam edition. Could be Schmitt or J.J. Hummel, plate number 420 (Berlin/Amsterdam, B.N. Dec 25, 1781) (RISM T 461). AC Sep 26, 1780: 'onder de pers' (will be printed) so probably no parallel issue. The dates of the advertisements might indicate that Hummel reprinted Schmitt's edition. According to Gerber AL, 636 Van Tellingén had had pianotrios printed with opus number 1 in Amsterdam in 1782.

## Tours, Jacob (1759-1811)

### 38. Tours, Jacob

**T 1036**

Trois Sonatines | a l'usage des Commencens | Pour le | Clavecin ou Piano Forte | avec  
Accompagnement d'un Violon adlibitum | Composés & Dediés | à | Monsieur | Ioachim Hess  
| Organist & Carrillonneur Bien Renommé | de la Grande Eglise à Gouda, par | Iacob Tours |  
Maitre de Musique. | Oeuvre II | à Rotterdam. Chèz L'Auteur. | à Amsterdam. chéz J: Schmitt  
Marchand de | Musique. est au adresses ordinaires.

Location: NL DHnmi, NL Uim.

Dating: c1782.

Remarks: F major, .., ... First joint edition Schmitt, Amsterdam and composer, Rotterdam.  
'Marchand de musique' indicates 1779-1785. W1783, 11. AC Jun 04, 1782.

### 39. Tours, Jacob

**T 1044**

Ariette | Je Suis L'indor &c: | Musique du Celebre | Paisiello | Varié | Pour le | Clavecin ou  
Piano Forte | Par | J: Tours. | á Amsterdam chez J. Schmitt | à Son Magazin de Musique dans  
la Warmoes-straat | Prix f1:

Location: A Wgm, NL AT.

Dating: 1786-1791.

Remarks: C major. First edition Schmitt. Air from Giovanni Paisello's opera *Il barbiere di Siviglia*  
(1782). Different font compared to other Schmitt editions. No other editions known though.  
'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

## Vanhal, Johann Baptist (1739-1813)

### Bryan 1997

Paul Bryan, *Johann, Wanbal, Viennese Symphonist. His Life and His Musical Environment*  
(Stuyvesant, NY: Pendragon Press, 1997) (Thematic Catalogues Series 23).

### 40. Vanhal, Johann Baptist

**V 311**

Sinfonie | Periodique | à | Plusieurs Parties | Composée par | I. Vanhal | Nro. VII. | à  
Amsterdam | Chez J; Schmitt. | Marchand de Musique. dans le Warmoes-straat. | prix f1-10- |  
H: Bordes fecit.

Location: CH E, CH Zz, D AB, D DI, D RUI, DK Kk, FIN A, S M, US BE'Tm.

Dating: c1781.

Remarks: C major. C9. According to Bryan 251, this is the first and only edition of this  
symphony. He dates Schmitt's edition somewhere before Nov 1781, based on an advertisement



by Haueisen in Frankfurt in the F.R. Nov 2, 1781. 'Marchand de musique' indicates 1779-1785. W1782, 20.

## Verazi, Giovanni Battista

### 41. Verazi, Giovanni Battista

V 1214

Trois Sonates | pour le | Clavecin ou Forte Piano | Avec une | Flute ou Violon | Dedieés | à S: A: S: Monseigneur | Charles Theodore | Electeur Palatin = Baviere, | Son Tres humble & Tres Obeissant Serviteur & Suet. | J: B: Verazi. | Oeuvre I. | à Amsterdam Chez J Schmitt. | à Son Magazin de Musique dans le Warmoes=straat | Prix f3:-

Location: D Tu.

Dating: 1790-1791.

Remarks: D major, F major, G major. First edition Schmitt? *Trois sonates pour le clavecin ou pianoforte avec l'accompagnement d'un violon ... oeuvre 1* were published by Götz, plate number 78 (Mannheim, 1782) (RISM V 1213). These sonatas however are only meant for violin accompaniment and set in other keys (B-flat major, E-flat major, D major). Perhaps Schmitt wanted to promote the flute and facilitated this by a more appropriate key-arrangement. Other possibility: perhaps the first edition existed of 6 sonatas, divided over two books. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

## Wendling, Johann Baptist (1723-1797)

### DTB 1914

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern 27* (Leipzig: Breitkopf & Härtel, 1914), 70 ev.

### DTB 1915

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern 28* (Leipzig: Breitkopf & Härtel, 1915), XXV, LXI-LXII.

### 42. Wendling, Johann Baptist

W 767

Sei Terzetti | Per il | Flauto Traverso, Violino | Ed il Basso. | Dedicati | A | Sua Eccellenza | Il Sig. Muzio Spada Bonaccorsi, | Senatore di Bologna, Marchese di Ronco freddo, | Monte del Vescero, é S. Giovanni in Scorzarolo; | Conte, e Signore di Montiano, e lore annessi; per | l'ordine di Ste. Stefane in tutta la Romagna | Ecclesiastica, Bali e Commendatore; e Ciamberlano | attuale delle L.L.M.M.I[?].J[?].R.R.A.A. | Da | Gio. Batta. Wendling, | Virtuoso di Camera di S. A. S. Elettorale Palatina. | Opera VII. | Amstelodamo | da Gius: Schmitt, | ed alli Indrizzi ordinari. | Prix f3:10.

Location: D HAmi, D MHst, D Tu, FIN A, GB Ckc, GB Gu, GB Lbl, US Wc.

Dating: c1774.

Remarks: G major, C major, ..., ..., ... G16. First edition Schmitt. Grove dates Schmitt's edition 1774. Confirmed by AC Apr 11, 1775. W1782, 88. Br.suppl. IX, 22 (1774).

## Wutky, Cajetan (1735-1815)

'Wutky, Cajetan', in *Gedächtnis des Landes-Bibliothek* (Pölsen: Niederösterreichische Museum BetriebsgesmbH) (<http://geschichte.landmuseum.net/index.asp?contenturl>, accessed March 9, 2009).

### 43. Wutky, Cajetan

W 2195

Le maitre & écolle | ou Six Duos | à | Deux Violons. | Composes Par Mr: Wutky | Oeuvre I. | à Amsterdam chez J: Schmitt | Marchand en Musique dans la Warmoes=straat | Prix f 2:10 Grave par J C: Duisberg. (Sp.).

Location: D F.

Dating: c1785.

Remarks: C major, G major, D major, E major, B-flat major, F major. Gerber AL, 832 dates this Schmitt edition 1785. Confirmed by advertisement in the AC Apr 21, 1785. Unclear if Schmitt really can be seen as the first edition. Devriès 2005, 537 mentions an advertisement in the AA Aug 22, 1776 for *Duo pour 2 violons* by Wudchy, for sale at Mlle. Girard, rue du Roule, à la Nouveauté (Paris).

#### 44. Wutky, Cajetan

**W 2196**

Trois Duos | pour | le Violoncelle & Alto Viola | Composés | par | C: Wutky. | Oeuvre II. | à Amsterdam. Chez J: Schmitt. | à son Magazin de Musique dans la Warmoes=straat | Prix f2.

Location: A L, A Wgm, B Bc, CH Bchristen, FIN A, HR Zha, NL At, RUS Mrg, US Wc.

Dating: 1785-1786.

Remarks: C major, G major, D major. Gerber AL, 832 dates Schmitt 1785. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

#### 45. Wutky, Cajetan

**W 2197**

Le maître & écolle | ou Six Duos | à | Deux Violons. | Composés Par Mr: Wutky | Oeuvre III. | à Amsterdam chez J: Schmitt | Marchand en Musique dans la Warmoes=straat | Prix f 2:10 Grave par J C: Duisberg. (Sp.).

Location: D Tu, NL At, NL DHnmi.

Dating: 1791-1792.

Remarks: F major, C major, G major, E-flat major, B-flat major, D major. Gerber NL, 618 dates this edition 1702: probably meant 1792. W1792 Oct, 5. 'Marchand de musique' indicates 1779-1785. Plate footer 'Sp.' indicates that this copy probably is from a second run of an earlier edition. Springer also can have used the plate of W 2195 for a new edition in 1791-1792. Unclear if this or earlier edition by Schmitt can be seen as the first edition (see W 2195).

### 4.2.2 Reprints

#### Abel, Carl Friedrich (1723-1787)

##### Knape 1969-1974

Walter Knape, *Karl Friedrich Abel (1723-1787). Kompositionen. Gesammelt, neuengerichtet und herausgegeben von Walter Knape* (Cuxhaven: Ad Portam, 1969-1974) (**WK**).

#### 46. Abel, Carl Friedrich

**A 136**

C.F. Abel | IV Trios | pour la | Flûte Violon & Violoncelle | Oeuvre XVI. | à Amsterdam | chez J: Schmitt Marchand de Musique | dans le Warmoes=straat | Pr. f 3:

Location: D Tu.

Dating: c1783.

Remarks: G major, D major, C major, G major. Opus number 16B, number. 1. WK98. First edition either by J.J. Hummel, no plate number (Berlin/Amsterdam, 1780-1783) (RISM A 137) or by Robert Bremner (London, 1780-1783) (RISM A 135). W1783, 14 could be Schmitt or Hummel. AC Aug 19, 1783.

#### Bach, Johann Christian (1735-1782)

##### Warburton 1984-1999

Ernest Warburton, *The Collected Works of Johann Christian Bach 1735-1782* (New York [etc.]: Garland, 1984-1999) (**EW**).

**47. Bach, Johann Christian****B 245**

Sinfonie | Périodique | à | Plusieurs Parties | Composée par | J.C. Bach. | Nro IX. | à Amsterdam | Chez J: Schmitt | Marchand de Musique dans le Warmoes-straat | prix F 1-10- | H: Bordes fecit.

Location: CH Zz, D BFb, D RUh, FIN A, GB Lbl.

Dating: 1781-1784.

Remarks: B-flat major. EW: G9. First edition as opus 18, number 2 in *Six grand Overtures* by William Forster (London, 1781) (RISM B 242). Br.suppl. XV, 9 (1782-1784). Most probably reprint of first edition.

**48. Bach, Johann Christian****B 247**

Deux Sinfonies | à | Grande Orchestre | Composés | par | J: C: Bach. | Maître de Musique de SM la Reine | de la Grande Bretagne | Oeuvre XVIII. | à Amsterdam chez J: Schmitt | Marchand de Musique dans le Warmoes-straat | Prix f 3-:-

Location: B Br, CH E, D RUh, D Tes, D Tu, FIN A, GB Lbl, S Skma.

Dating: c1783.

Remarks: D major, D major. EW: G10 and G8. First edition as opus number 18, numbers 1 and 4 in *Six grand overtures* by William Forster (London, 1781) (RISM B 242). W1783, 1. AC Mar 22, 1783.

**49. Bach, Johann Christian****BB 286a**

Trois Concerts. | pour le | Clavecin ou Piano Forte | avec L'Accompagnement de Deux | Violons et Basse: deux Flutes ou Oboes et Cors de Chasse | Composés par | J. C. Bach. | Maître de Musique de S:M: la Reine de la Grande Bretagne | Oeuvre XI(V) | à Amsterdam. Chez J: Schmitt | Marchand de Musique dans le Warmoes-straat

Location: NL DHnmi.

Dating: 1779-1781.

Remarks: B-flat major, G major, E-flat major. Opus number 13, numbers 4-6. EW: C65-67. First edition as opus number 13 by John Welcker (London, 1777) (RISM B 282). Similar J.J. Hummel edition with opus number 13, plate number 373 (Berlin, 1777) (RISM B 287) (Br. suppl. XIII, 30 (1779-1780)). 'Marchand de musique' indicates 1779-1785. Schmitt's edition might be a reprint of the first edition. W1782 mentions an Amsterdam edition opus 11. Can be Schmitt's B 288 or BB 286a.

**50. Bach, Johann Christian****B 288**

Trois Concerts. | pour le | Clavecin ou Piano Forte | avec L'Accompagnement de Deux | Violons et Basse: deux Flutes ou Oboes et Cors de Chasse | Composés par | J. C. Bach. | Maître de Musique de S:M: la Reine de la Grande Bretagne | Oeuvre XI(II) | à Amsterdam. Chez J: Schmitt | Marchand de Musique dans le Warmoes-straat

Location: AUS Sfl, CH SAF, D Bds, D Dl, D LEm, D Tu, NL DHnmi, NL Uim.

Dating: 1779-1782.

Remarks: C major, D major, F major. Opus number 13, numbers 1-3. EW: C62-64. First edition John Welcker (London, 1777) (RISM B 282). Similar B. Hummel & fils. edition with opus number 12 (The Hague, 1777-1778) (RISM B 286) (Br. suppl. XIII, 30 (1779-1780)). 'Marchand de musique' indicates 1779-1785. Unclear which of the 1777 editions could have been Schmitt's example. W1782 mentions an Amsterdam edition opus 11. Can be Schmitt's B 288 or BB 286a. Copy D LEm has annotation 'A Frforth Chez W: M: Haueisen' (EW).

**51. Bach, Johann Christian****B 348**

Sonata | pour | Deux Clavecins ou | Piano Forte | Composé par | J. C. Bach | à Amsterdam | chez J. Schmitt Marchand de Musique | dans le Warmoes-straat [I.G.F.]

Location: NL At, NL DHnmi.

Dating: 1779-1781.

Remarks: G major. Opus number 15, number 5. EW: A21. First edition in *Four sonatas and two duetts* by John Welcker (London, 1778) (RISM B 343). Similar J.J. Hummel edition, plate number 395 (Berlin/Amsterdam, 1778) (RISM B 346) (Br.suppl. XII, 36 (1778)). Unclear if Schmitt

reprinted the first or perhaps Hummel's edition. W1782, 96. 'Marchand de musique' indicates 1779-1785.

**52. Bach, Johann Christian**

**B 349**

Sonata | à Quatre mains sur un Clavecin. | Composé | par | J. C. Bach. | à Amsterdam. | chez J. Schmitt Marchand de Musique | dans le Warmoes=straat

Location: D Dl, D RH, GB Lbl, US AAu.

Dating: 1779-1781.

Remarks: C major. Opus number 15, number 6. EW: A18. First edition in *Four sonatas and two duetts* by John Welcker (London, 1778) (RISM B 343). Two different title pages! Similar J.J. Hummel edition, plate number 395 (Berlin/Amsterdam, 1778) (RISM B 346) (Br.suppl. XII, 36 (1778)). Unclear if Schmitt reprinted the first or perhaps Hummel's edition. W1782, 96. 'Marchand de musique' indicates 1779-1785.

**53. Bach, Johann Christian**

**B 355**

Six | Sonatas | Pour le | Clavecin ou Forte Piano | avec Accompagnement d'un Violon | Composes par | J, C, Bach | Maitre de Musique de S: M: la Reine de la Grande Bretagne. | Oeuvre XVI. | à Amsterdam. | Chez J: Schmitt, Marchand de Musique dans le Warmoes=straat

Location: D KII, D Tu, US AAu.

Dating: c1779.

Remarks: D major, G major, C major, A major, D major, F major. Opus number 16, numbers 1-6. EW: B10-15. First edition John Welcker (London, 1779) (RISM B 350/351). Similar edition J.J. Hummel (Berlin/Amsterdam, 1779) (RISM B 354). Copy US CHH probably not Schmitt but anonymus edition with same title (RISM B 356). Unclear which edition Schmitt used as example. The French phrasing of the titles by Hummel and Schmitt are almost identical. Hummel's edition was advertised in the AC Nov 13, 1779, Schmitt's in the AC Nov 18, 1779. Hummel must have reprinted Welcker's edition as Hummel and Welcker mention accompaniment by flute or violin. Schmitt only mentions accompaniment by violin.

**54. Bach, Johann Christian**

**B 372**

Trois | Sonates | Pour le | Clavecin ou Piano Forte | avec l'Accompagnement: de Violon | Composés | par | J: C: Bach. | Oeuvre XXI | a Amsterdam | chez J: Schmitt. | au Magazin de Musique dans le Warmoes=straat

Location: CH SO, D Tu.

Dating: c1787.

Remarks: G major, A major, B-flat major. Opus number 20, numbers 4-6. EW: YB24-26. First edition W. Campbell, opus 20 (London, c1785) (RISM B 370). Schmitt probably reprinted the first edition or another early London edition. AC Jan 22, 1788. 'Magazin de musique' indicates 1786-1791.

**Boccherini, Luigi (1743-1805)**

**Gérard 1969**

Yves Gérard, *Thematic, bibliographical and critical catalogue of the works of Luigi Boccherini* (London [etc.]: Oxford University Press, 1969) (G).

**55. Boccherini, Luigi**

**B 3137**

Six Quatuors | A | Deux Violons, Viole, Et Basse Obligés | Composés | par | Luigi Boccherini | Musicien de la Chambre de S. A. R. Don Louis | Infant d' Espagne &c &c | Oeuvre XXXII. | à Amsterdam chez J: Schmitt Compositeur & | Marchand de Musique | Prix f: 4.

Location: B Br, D Dl, E Mn, I Mc, NL DHnmi, US NYp.

Dating: 1781-1785.

Remarks: B-flat major, G minor, E-flat major, A major, F major, F minor. Opus number 26. G195-200. First edition as opus number 32 by Artaria Compag., plate number 18 (Vienna, 1781)

(RISM B 3135). Schmitt's edition must be a reprint of the first edition: exact similar phrasing of title including the description of Boccherini's position at the Spanish court. 'Marchand de musique' indicates 1779-1785.

### **Borghi, Luigi (c1745-c1806)**

#### **56. Borghi, Luigi**

**B 3724**

Six | Sonates | A | Violon Et Basse. | Composés | Par | L. Borghi. | Oeuvre Quatrieme. | À Amsterdam chés J. Schmitt. | Marchand en Musique dans la Warmoesstraat | et aux Adresses ordinaires. | Prix f 4.-:

Location: A Wgm, D Mmb, H KE, I BGi, NL Uim.

Dating: c1783.

Remarks: D major, A major, F major, G minor, A major, B-flat major. Opus 4. First edition author (London, BUC 1783) (RISM B 3722). Schmitt's edition probably is a reprint of the first edition or of the Sieber-edition, opus number V (Paris, JP Jun 14, 1783) (RISM BB 3725a). Hummel's edition (opus 5), plate number 563 (Berlin/Amsterdam, 1784) (RISM B 3725) must be a reprint of Schmitt's edition as the titles are identical except for the opus number (Sieber's edition has slightly different phrasing). AC Aug 19, 1783.

### **Cambini, Giuseppe Maria (1746-1825)**

#### **Trimpert 1967**

Dieter Lutz Trimpert, *Die Quatuors concertants von Giuseppe Cambini* (Tutzing: Hans Schneider Verlag, 1967).

#### **57. Cambini, Guiseppe Maria**

Six Duos | à un | Violon et Alto Violo, | Composées par | J: Cambini. | Oeuvre XII | à Amsterdam. | Chez J: Schmitt Marchand de Musique | dans le Warmoes-straat. | Prix f 3.

Location: E Mn, NL DHnmi.

Dating: c1780.

Remarks: Parallel issue or reprint? First edition *Six duos pour un violon et alto ... Oeuvre XIV* (G major, F major, A major, F major, C major, E-flat major) by Sieber (Paris, 1780) (RISM C 502). According to WM 1969, 436 the first edition was reprinted twice around Aug 1780: as opus number 14 by W.N. Haueisen (Frankfurt) and as opus number 12 by Longman & Broderip (London, BUC c1780) (RISM C 501). The last could have functioned as example for Schmitt. WM 1959, 436 supposes that Haueisen's opus number has to do with an agreement between publishers Götz, André and Haueisen about splitting the publishing of compositions by Cambini between them. AC Sep 26, 1780 (mentions opus number XI: however only opus number XII known for violin and alto so we might presume that XII was meant).

### **Cirri, Giovanni Battista (1724-1808)**

#### **58. Cirri, Giovanni Battista**

[Six duos pour un violon et violoncelle opera XIII composés par J.B. Cirri (Amsterdam, Schmitt)].

Location: NL DHnmi.

Dating: c1780.

Remarks: Could this possibly indicate six duets, opus 12 (C major, B-flat major, E-flat major, G major, F major, D major)? First edition Welcker (London, 1770) (RISM C 2525). There exists a reprint by Wilhelm Nikolaus Haueisen as opus 13, plate number 42 (Frankfurt, 1781) (RISM C 2526) that was advertised in the F.R. Jan 29, 1781. AC Sep 26, 1780: 'onder de pers' (will be printed) so probably no parallel issue.

## Clementi, Muzio (1752-1832)

### Tyson 1977

Alan Tyson, *Thematic catalogue of the works of Muzio Clementi* (Tutzing: Hans Schneider Verlag, 1967).

### Plantinga 1977

Leon Plantinga, *Clementi. His Life and Music* (London [etc.]: Oxford University Press, 1977).

### 59. Clementi, Muzio

C 2762

Trois | Sonates | pour le | Piano Forte | ou le | Clavecin | avec accompagnement d'un Violon | Composés par | Mr. Clementi | Oeuvre I(II) | à Amsterdam | chez J: Schmitt Marchand de Musique | dans le Warmoes Straat | Pr:f3-

Location: A M, D HAmi, D LÜh, D Mmb, D Tu, NL DHnmi.

Dating: c1783.

Remarks: B-flat major, F major, E-flat major. Opus number 5, numbers 1-3. First edition Bailleux (Paris, c1780-1781) (RISM C 2760). 'Marchand de musique' indicates 1779-1785. Same plate used for title page CC 3138d. C 2762 and CC 3138d both were advertised in 1783. Copy D Mmb: handwritten: 'Hauaisen'.

### 60. Clementi, Muzio

C 2833

Sonata | pour deux | Clavecin ou Forte Piano | Composés par | Mr Clementi. | & Arrangés pour un | Clavecin ou Forte Piano | avec Accompagnement de un Violon & Violoncello | par | Mr \* \* \* \* | à Amsterdam Chez J: Schmitt. | au Magazin de Musique dans le Warmoes-straat. | Prix fl-10. [Grave par C: J: Fambach.] (Sp.).

Location: D HAmi, D Tu, FIN A, I Vc.

Dating: c1786 (1793).

Remarks: B-flat major. Opus number 12, number D (duet for two piano fortes). First edition J. Preston (London, 1784) (RISM C 2819). W1793 March, 3. Schmitt's edition is the only one for piano forte with violin and violoncello. 'Magazin de musique' indicates 1786-1791 without plate footer 'Sp.' and 1791-1793 with plate footer 'Sp.'. This last period seems very long after the first edition. Perhaps there has been an earlier edition around 1786 by Schmitt and perhaps copy D Tu with plate footer 'Sp.' is part of a second run by Springer.

### 61. Clementi, Muzio

C 2930

Trois Trios | pour le | Clavecin, ou Piano Forte, | Flute ou Violon, & | Violoncelle, Composés | par | Muzio Clementi. | Oeuvre 23 | à Amsterdam Chez J: Schmitt, | à Son Magazin de Musique dans la Warmoes-straat. | Prix f2-10:

Location: A M, D WRtl, FIN A.

Dating: c1789.

Remarks: D major, G major, C major. Opus number 22. First edition J. Dale (London, 1788) (RISM C 2918). According to WM 181 Johann André's edition, plate number 261 (opus number 22) (Offenbach, 1789) (RISM C 2924) must have been the example for Schmitt's reprint. Advertisement edition Schmitt in F.R. Aug 18, 1789. According to WM, Schmitt's instrumentation shows similarities with Parisian reprints by Sieber and Le Duc. Edition J.J. Hummel, opus number 23, plate number 920 (Berlin/Amsterdam, 1795) (RISM C 2931) is the only other edition besides Schmitt's that uses the word 'trios'. Hummel probably has reprinted Schmitt.

### 62. Clementi, Muzio

C 2993

Trois Trios | Pour le | Clavecin ou Piano Forte | avec Flute ou Violon | & | Violoncelle | Composés | par | Muzio Clementi | Oeuvre 32. | à Amsterdam Chez J. Schmitt. | dans le Warmoes-straat. | Prix f2-30 (Sp.).

Location: NL At.

Dating: 1794-1796.

Remarks: F major, D major, C major. Opus number 32. First edition Preston & Son (London, 1793) (RISM C 2988). According to WM 268 Springer possibly has used edition Johann André, plate number 698 (Offenbach, 1794) (RISM C 2991) as example for his reprint. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

### 63. Clementi, Muzio

CC 3138d

Trois | Sonates | pour le | Piano Forte | ou le | Clavecin | avec accompagnement d'une Flute ou Violon | Composés par | Mr. Clementi | Oeuvre II | à Amsterdam. | chez J: Schmitt Marchand de Musique | dans le Warmoes Straat | Pr.f2:30:

Location: D HAmi, D Tu, NL At.

Dating: c1783.

Remarks: E-flat major, G major, F major. Opus number 2, numbers 1, 3 and 5. First edition *Six sonatas* Welcker (London, 1779) (RISM C 2724). Seems the only edition with this specific selection from the six sonatas. AC Aug 19, 1783. Same plate used for title page C 2762.

## Devienne, François (1759-1803)

### Mongomery 1975

William Layton Montgomery, *The Life and Works of François Devienne, 1759-1803* (S.l.: s.n., 1975) (M).

### 64. Devienne, François

D 1933

Concerto. | pour la | Flute. | avec l'Accompagnement des | Plusieurs Instruments, | Compose | par | M: Devienne le Jeune | Musicien de la Chambre de S: A: S: & E: Monseigneur le Cardinal de Rohan Eveque de Strasbourg Prince du S. Empire &c &c | No. I | a Amsterdam Chez I: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f 2 :

Location: D LEm, D Tu, DK Kk, GB Ckc, RUS Mrg.

Dating: c1785.

Remarks: D Major. First edition Sieber (Paris, 1782) (RISM D 1932). There does not seem to be another edition of this concert. Schmitt must have taken the first edition as example. 'Marchand de musique' indicates 1779-1785. W1785 Jul, 2. AC Apr 21, 1785.

### 65. Devienne, François

D 1935

Concerto. | pour la | Flute. | avec l'Accompagnement des | Plusieurs Instruments, | Compose | par | M: Devienne le Jeune | Musicien de la Chambre de S: A: S: & E: Monseigneur le Cardinal de Rohan Eveque de Strasbourg Prince du S. Empire &c &c | No. II | a Amsterdam Chez I: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f 2 :

Location: A Wgm, DK Kk, GB Ckc.

Dating: c1785.

Remarks: D major. First edition Imbault, Sieber (Paris, 1783) (RISM D 1934). There does not seem to be another edition of this concert. Schmitt must have taken the first edition as example. 'Marchand de musique' indicates 1779-1785. W1785 Jul, 2. AC Apr 21, 1785.

### 66. Devienne, François

D 1937

Concerto | pour la | Flute. | avec l'Accompagnement des | Plusieurs Instruments. | Compose | par | M | Devienne le Jeune | Musicien de la Chambre de S: A: S: Monseigneur le | Cardinal de Rohan Eveque de Strasbourg Prince du S. Empire &c &c | No. III | à Amsterdam Chez I: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f 2 :

Location: US NYp.

Dating: c1788.

Remarks: G major. First edition Le Duc (Paris, 1784) (D 1936). There does not seem to be another edition of this concert before 1788. Schmitt must have taken the first edition as example. Edition J.J. Hummel, plate number 853 (Berlin/Amsterdam, 1793) (RISM D 1938) probably is a late reprint of the first edition because of the nearly identical titles. 'Marchand de musique'



indicates 1779-1785. Schmitt must have used the title page plate of RISM D 1935 and D 1937. AC Jan 22, 1788.

**67. Devienne, François**

**D 1942**

Concerto. | pour la | Flute. | avec l'Accompagnement des | Plusieurs Instruments, | Compose  
| par | M: Devienne le Jeune | Musicien de la Chambre de S: A: S: & E: Monseigneur le  
Cardinal de Rohan Eveque de Strasbourg Prince du S. Empire &c &c | No. V | a Amsterdam  
Chez I: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f 2 : (Sp.).

Location: D SPLb.

Dating: 1794-1798.

Remarks: D major. According to WM 267 first edition Imbault (Paris, c1793) (no known details). According to M first edition Johann André, plate number 692 (Offenbach, 1794) (RISM D 1943). André called this concert 'Sixième concert'. 'Marchand de musique' indicates 1779-1785. However, plate footer 'Sp.' indicates that this is an edition by Springer. Probably Springer used Schmitt's old plates of the first three concertos. Pasted label on copy D SPLb: 'à Francfort chés Gayl & Hedler'.

**68. Devienne, François**

**DD 1943a**

[Concerto [N. 6] pour la flûte avec l'accompagnement des plusieurs instruments (Amsterdam, J. Schmitt).]

Location: RUS Mrg.

Dating: 1794-1798.

Remarks: No information found on this edition. Only one copy of this edition apparently is known. I have not received a copy of the title page. Could be similar to D 1942. Gerber NL, 881 mentions concerto's 5 and 6, printed by André both dated 1794 (plate numbers 691 and 692, 1794).

**69. Devienne, François**

**D 1963**

Six | Quatuors Concertants | Pour la | Flute, Violon, Alto & Violoncelle | Composés | par |  
Mr Devienne le Jeune | Musicien de la Chambre de S: A: S: et E: | Monseigneur le Cardinal de  
Rohan. | Eveque de Strasbourg, Prince du St. Empire &c &c | Oeuvre II | à Amsterdam. Chez  
J: Schmitt. | au Magasin de Musique dans le Warmoes-straat | Prix f 5 -

Location: A HE, D HAmi, D Tu, DK Kk, FIN A, GB Er, GB Gu, GB Lam, GB Lbl, GB Mp,  
NL At, US DAu.

Dating: c1785.

Remarks: G major, C major, D major, G major, F major, E-flat major. First edition Le Duc (Paris, 1783) (RISM D 1963). Schmitt must have reprinted the first edition as no other editions are known. AC Apr 21, 1785.

**70. Devienne, François**

**D 2018**

Six | Duos | pour | la Flute & Violon | Composés | par | Mr F. Devienne. | Oeuvre IV. | á  
Amsterdam Chèz J. Schmitt. | au Magasin de Musique dans le Warmoes-straat | Prix f 3 - (Sp.).

Location: D Tu.

Dating: c1793.

Remarks: G major, F major, D major, F major, C major, G major. First edition Imbault, plate number 275 (Paris, 1792) (not in RISM). Besides first edition unclear what Springer's example might have been. 'Magasin de musique' combined with plate footer 'Sp.' indicates 1791-1793. AC Nov 16, 1793.

**71. Devienne, François**

**D 2030**

Six Duos | pour Deux Flutes | Composés par | Mr. Devienne le Jeune | Musicien de la  
Chambre de S: A: S: & Eminentissime Monseigneur | le Cardinal de Rohan. | Eveque de  
Strasbourg &c. &c. | Oeuvre I | á Amsterdam. | Chez J: Schmitt | Marchand de Musique dans  
le Warmoes-straat. | prix f3:-

Location: US Wc.

Dating: c1785.

Remarks: D major, G major, C major, A major, D minor, B-flat major. First edition author (Versailles, c1782) (RISM D 2028). Other early source might be Sieber's edition (Paris, 1782) (RISM D 2029). W1786, 5. AC Apr 21, 1785. Edition J.J. Hummel, plate number 490 (Berlin/Amsterdam, 1786) (RISM D 2032) probably is a reprint of Schmitt.

## Dussek, Jan Ladislav (1760-1812)

### Craw 1964

Howard Allen Craw, *A biography and thematic catalog of the works of J.L. Dussek (1760-1812)* (S.l.: s.n., 1964).

### 72. Dussek, Jan Ladislav

**D 4388**

Tableau | de la Situation de | Marie Antoinette | Reine de France. | depuis son Emprisonnement | Jusqu'au dernier moment | de sa vie | rendu dans une Musique Allégorique | composée | Par | J. L. Dussek. | à Amsterdam chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix. 16.Sols. (Sp).

Location: D Tu, DK Kv.

Dating: c1794.

Remarks: C minor. Opus number 23. HC: C98. First edition Corri & Co. (Edinburgh, 1793) (RISM D 4386). W1794 Aug, 4. Must be a reprint of the first edition, translated in French. The edition by Kuntze with same title as Springer (Amsterdam, s.a.) (RISM D 4387) probably is a reprint of Springer's edition as the earliest known edition by Kuntze dates 1797 (Picarta). The only other known edition by C. Müller (Stockholm, s.a.) (RISM D 4389) seems an unlikely example, as the French title is different. Moreover Schmitt and Springer do not seem to have had Swedish business contacts.

## Eichner, Ernst (1740-1777)

### DTB 1915

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern* 28 (Leipzig: Breitkopf & Härtel, 1915), XV, XXXIV-XXXV.

### 73. Eichner, Ernst

**E 560**

Six Duos | à ún | Violon et Altoviola | Composés par | Erneste Eichner. | Oeuvre X | à Amsterdam. | Chez J. Schmitt. Editeur de Musique | H. Bordes. Fecit. [Grave par I.G. Fambach]

Location: D Tu, NL At.

Dating: c1778.

Remarks: C major, D major, G major, C minor, A major, F major. Opus number 10. First edition Heina (Paris, 1776) (RISM E 558). 'Editeur de musique' indicates 1774-1778. As the Warmoesstraat is not mentioned on the title page, probably printed before 1778. AC May 16, 1778. Schmitt probably reprinted the first edition. Edition J.J. Hummel, plate number 161 (Berlin/Amsterdam, 1778) (RISM E 559) was advertised in B.N. Feb 9, 1779. It is not clear if Hummel has taken Schmitt's edition as example. Reprint by Haueisen as opus 8 (Frankfurt) was advertised in the F.R. Aug 29, 1778 and thus could have taken Schmitt as example.

## Gebauer, Michel Joseph (1763-1812)

### 74. Gebauer, Michel Joseph

**G 791**

Six Duos | pour | Deux Violons | à l'Usage des Commençans | Avec des Notices pour faciliter aux Elèves | le moyen de retenir et Observer les différentes | instructions qui caractérisent

chaque morceau | Composés | Par | M. J. Gebauer. Oeuvre X, | Liv. II. | à Amsterdam chez J. Schmitt. | dans le Warmoes-straat | Prix f2- (Sp.).

Location: FIN A.

Dating: 1793-1796.

Remarks: B-flat major, E-flat major, B minor, A major, D minor, G minor. Opus number 10.

First edition *Douze duos très faciles pour deux violons, divisées en deux livraisons à l'usage des commençans ... oeuvre 10, livre 2* by Richault, plate number 1052 (Paris, c1790) (RISM G 786). Probably Springer reprinted the edition by Johann August Böhme (Hamburg, >1795) (RISM G 787) as both do not use the adjectives 'très faciles'. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

## **Gelinek, Josef (1758-1825)**

### **75. Gelinek, Josef**

**G 900**

Six Variations | pour le | Clavecin ou Piano Forte | Sur l'Air / Ein Mädchen oder Weibchen / | tiré de l'Opera / Die zauberflöte / de Mozart | Composéés | par | Mr. L'Abbé Gelinek: | á Amsterdam, Chez J. Schmitt. | dans le Warmoes-straat | Prix. 16. Sols. (Sp.).

Location: NL At, NL DHnmi.

Dating: 1793-1796.

Remarks: F major. First edition Artaria & Co., plate number 433 (Vienna, 1792-1793) (RISM G 896). Springer probably reprinted the first edition or perhaps the reprint by Johann Michael Götz, plate number 430 (Mannheim, 1794). 'Chez J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

## **Giardini, Felice (de) (1716-1796)**

### **McVeigh 1989**

Simon McVeigh, *The Violinist in London's Concert Life 1750-1784* (New York [etc.]: Garland Publishing, 1989).

### **McFarlane McVeigh 2004**

Meredith McFarlane and Simon McVeigh, 'The String Quartet in London Concert Life, 1769-1799', in: Susan Wollenberg and Simon McVeigh (eds.), *Concert Life in Eighteenth-Century Britain* (Aldershot [etc.]: Ashgate, 2004), 161-198.

### **76. Giardini, Felice (de)**

**G 1963**

Trois | Trios Concertants | pour | un Violon, Altoviola | & | Violoncelle | Composés par | Felice Giardini | Oeuvre. XX. | à Amsterdam Chès J; Schmitt | Marchand de Musique dans le Warmoes-straat | à la Haye, chés B; Wittelaer | à Bruxelles chés F; Gramm. | Prix f 2=-

Location: DK Kk.

Dating: 1779-1781.

Remarks: B-flat major, F major, C major. First edition as opus number 20 by John Blundell (London, 1778) (RISM G 1958). The Frankfurt edition as opus number 13 by W.N. Haueisen was advertised in the F.R. Mar 30, 1781 (RISM G 1962) (Br.suppl. XIV, 16 (1781)) and must be connected with the Parisian edition by Bailleux (also opus number 13) (RISM G 1960). As Schmitt uses opus number 20 he must have taken the first edition or perhaps the reprint by Robert Bremner, plate number 55 (London, BUC c1780) (RISM G 1959) as example. 'La Haye: B. Wittelaer; Bruxelles: F. Gramm'. Cooperation with Wittelaer seems to have ended after 1781. 'Marchand de musique' indicates 1779-1785.

## Giornovichi, Giovanni Mane (1747-1804)

### 77. Giornovichi, Giovanni Mane

G 2444 and GG 2444a

Six Airs Variées | pour | le Violon | par | Mr. Jarnowik | à Amsterdam | chès J. Schmitt | dans le Warmoes=straatt | Prix f:1-4.

Location: GB Lcm, S HÖ, S Skma, US Wc.

Dating: 1778.

Remarks: A major, A major, A major, E major, A major, A major. First edition Sieber, (Paris, advertised in the AA Nov 14, 1776) (RISM G 2441). Reprint by J.J. Hummel, plate number 416 (Berlin/Amsterdam, advertised B.N. Sep 9, 1780) (RISM G 2442). Schmitt has also published the first three airs separately as *Air Variéè | pour | le Violon | par | Mr. Jarnowik | Nro= | à Amsterdam | chès J. Schmitt | dans le Warmoes=straatt* (RISM GG 2444a, location: NL At). As Schmitt does not yet use 'Marchand de musique dans le Warmoes-straat' this most probably dates earlier than 1779. In that case Schmitt must have reprinted the first edition.

## Gyrowetz, Adalbert (1763-1850)

### Rice 1983

Gyrowetz, Adalbert, Jan Ladislav Dussek; John A. Rice, H. Allen Crow (eds.), *Four symphonies. One Symphonie concertante* (New York [etc.]: Garland Publishing, 1983) (The symphony 1720-1840 ser. B, vol. XI).

### Kade 1893

Otto Kade, *Die Musikalien-Sammlung des Grossherzoglichen Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten* (Wismar: Hinstorff'sche Hofbuchhandlung, 1893).

### 78. Gyrowetz, Adalbert

G 5279

Sinfonie | à Oboe ou Clarinette Principale, | Deux Violons, Taille, Basse, | (Deux Oboes, & Deux Cors ad Libitum) | Composé par | Adalbert Gyrowetz. | Oeuvre III. | NB. La Partie d'Oboe ou Clarinette peut être Jouée avec la Flute. | à Amsterdam. Chéz J: Schmitt. | à Son Magazin de Musique dans la Warmoes-straat. | Prix f2-30.

Location: B Bc, D Tu.

Dating: c1791.

Remarks: F major. First edition Imbault, plate number 201 (Paris, c1791) (RISM G 5319). Possibly reprint of first edition as Schmitt's is the only other edition with 'principale'. Imbault dated 1791, other editions 1792 and later. No plate footer 'Sp.', so probably Schmitt himself has published this. According to WM 217 Schmitt's edition was announced on April 26, 1791 (newspaper/journal not mentioned). W1791 Jan, 1.

### 79. Gyrowetz, Adalbert

G 5351

Trois Quatuors | Concertants | Pour Deux | Violons, Alto-Viola | & Violoncelle, | Composés | par | Adalbert Gyrowetz. | Oeuvre I | Liv: I | à Amsterdam | Chéz J. Schmitt | à Son Magazin dans la Warmoes-straat | Prix f3-

Location: D Mmb, D Tu, FIN A, RUS Mrg, S Skma, US Wc.

Dating: c1789.

Remarks: C major, G major, B-flat major, A major, E-flat major, D major. Opus number 1. First edition Imbault, plate number 156 (Paris, 1788) (RISM G 5346). Haueisen advertised Schmitt's edition in the F.R. Aug 18, 1789. Schmitt possibly reprinted the edition by Johann André, plate number 212 (214) (Offenbach, 1788) as Schmitt used exactly the same title.

### 80. Gyrowetz, Adalbert

G 5361

Six | Quatuors Concertants | pour Deux :Violons, Alto, & Violoncelle. | Composés | par | Adalbert Gyrowetz. | Oeuvre IV. | à Amsterdam. | Chéz J: Schmitt | à Son Magazin de Musique dans la Warmoes-straat | Prix f5-

Location: CH SO, CZ Bm, D HAmi, D Tu, GB Lbl, NL At, NL DHnmi.

Dating: c1790.

Remarks: F major, G major, C major, A major, G major, E-flat major. Opus number 4. First edition unclear as no other set of quartets seems to exist with these keys. According to WM 198 Schmitt's edition was advertised in the F.R. Aug 20, 1790. Possibly Schmitt reprinted the edition by Johann André, plate number 327 (328) (Offenbach, 1790) (RISM G 5362) (C major, D major, G major, B-flat major, F major, A major) and changed the key for two quartets. The André edition was advertised in the F.R. May 25, 1790 and was a reprint of the first edition by Imbault, plate number 189 (Paris, 1788/1789) (RISM G 5354).

### 81. Gyrowetz, Adalbert

G 5412

Sonate | Pour le | Clavecin ou Piano Forte | avec L'accompagnement | D'un Violon & Violoncelle | Composés Par | A. Girovetz | Oeuvre V. | à Amsterdam Chéz J. Schmitt | à Son Magazin de Musique dans le Warmoes-straat. | Prix f 1-10.

Location: CH En, D HAmi, D Tu, NL At, NL DHnmi, RUS Mrg, S St.

Dating: 1790-1791.

Remarks: G major. As Schmitt had numbered his Gyrowetz editions up until opus number 4 in 1790 (RISM G 5361), it seems logical that this edition is given opus number 5. According to MGG there must have been a first London edition (c1790). This probably either is the Longman & Broderip edition (BUC c1790) or the Preston edition (BUC c1790). Reprints exist as *Divertimento* ... opus number 25 by Artaria & Co., plate number 784 (RISM G 5464) and as opus number 27 by T. Mollo, plate number 1263 (RISM G 5468) (both Vienna, c1798), as opus number 27 by Gombart (Augsburg, advertised in the F.R. Jan 18, 1799 (RISM G 5469)) and as opus number 36 by Johann André, plate number 1235 (Offenbach, advertised in the F.R. Feb 26, 1799) (RISM G 5496). No plate footer 'Sp.' thus probably published by Schmitt. As the Springer editions opus 6 and 7 of Gyrowetz can be dated till 1793 it seems certain that this edition indeed dates c 1791 and does not belong to the later run of reprints.

### 82. Gyrowetz, Adalbert

G 5413

Trois Trios: pour la | Flute Traversiere | Violino. & Violoncelle. | Composés | Par | Adalbert Gyrovetz | Oeuvre VI. Liv. I (II). | à Amsterdam. | Chéz J. Schmitt. | à Son Magazin de Musique dans la Warmoes straat | Prix f2= (Sp.).

Location: A Wgm, D KNh, D Tu, DK Kk, GB Ckc.

Dating: 1791-1793.

Remarks: G major, D major, C major, A major, F major, D major. First edition opus number 11 De Roullède (Paris, 1790). Reprints by Imbault, plate number 232 (Paris, advertised in the F.R. Mar 19, 1792) (RISM G 5430) and Johann André, plate number 488 (Offenbach, advertised in the F.R. Aug 6, 1792) (RISM G 5428). Another early edition as opus number 4 by J. Bland (London, c1791) (RISM G 5428) is supposed to go back to the composer. Bland's edition is reprinted as opus number 4 by J.J. Hummel, plate number 806 (Berlin/Amsterdam, advertised Sep 1, 1792) (RISM G 5411) and as opus number 6 by Schmitt according to WM 229. Plate footer 'Sp.' combined with 'Magazin de musique' indicates 1791-1793.

### 83. Gyrowetz, Adalbert

G 5414

Trois Trios | Pour le | Clavecin ou Forte Piano | avec l'Accompagnement d'un | Violon & Violoncelle | Composees par | Adalbert Gyrowetz. | Oeuvre VII. | à Amsterdam | Chéz J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f3-30. (Sp.).

Location: D Tu, NL At, NL DHnmi.

Dating: c1793.

Remarks: A major, B-flat major, E-flat major. First edition as opus number 9 by Longman & Broderip (London, Jan 1792) (RISM G 5421). Reprint as opus number 10 by Johann André, plate number 485 (Offenbach, advertised in the F.R. Jun 9, 1792) (RISM G 5425). Hard to say which of these editions were the example for Springer. Springer used opus number 7 as this fitted the chronological order of Schmitt's editions of Gyrowetz's compositions. AC Nov 16, 1793.

#### 84. Gyrowetz, Adalbert

Trois Quatuors | Pour | Deux | Violons, | Alto-Viola & Violoncelle, | Composés | Par | A:  
Gyrowetz. | Oeuvre 26. | Liv: I. | À Amsterdam | Chez J: Schmitt & Comp: | dans le  
Warmoes-straat | Prix f3-10. (Sp:).

Location: NL DHnmi.

Dating: 1796-1798.

Remarks: B-flat major, G major, A major. Probably opus number 16. First edition opus number 16 Artaria & Co., plate number 662 (Vienna, 1796) (RISM G 5368). There exists a reprint as opus number 27 by Johann André, plate number 1014 (Offenbach, 1797) (RISM G 5383) and a reprint as opus number 25 by Imbault, plate number 669 (Paris, c1800) (RISM G 5382). 'Schmitt & Comp.' used in 1796-1798. Springer's edition is the only one that does not use the word 'concertants' in the title.

#### Haydn, Joseph (1732-1809)

##### Hoboken 1957-1978

Anthony van Hoboken, *Joseph Haydn: thematisch-bibliographisches Werkeverzeichnis* (Mainz: Schott, 1957-1978).

##### Haydn 1958-

Joseph Haydn, *Werke Joseph Haydn. Hrsg. vom Joseph Haydn-Institut, Köln* (München [etc.]: G. Henle Verlag, 1958-...) (JHW).

##### Muller 1932

Joseph Muller, 'Haydn Portraits', in: *The Musical Quarterly* 18 (1932), 282-298.

##### Robbins Landon 1981

Howard Chandler Robbins Landon, *Haydn. A Documentary Study* ([London]: Thames and Hudson, c1981).

##### Somfay 1966

László Somfay, *Joseph Haydn. Sein Leben in zeitgenössischen Bildern* (Budapest [etc.]: Corvina Verlag, 1966).

#### 85. Haydn, Joseph

H 3487

Trois Quatuor | Pour | Deux Violons | Alto et Violoncelle | Composés | Par | Joseph Hayden.  
| Oeuvre XVIII | Livre.I (I): à | Amsterdam | Chez J: Schmitt Marchand de Musique dans le  
Warmoes-straat | Prix f3-:-:-

Location: A Wgm, A Wn, A Wst, AUS CANl, D ERms, D Mbs, E Mn, IRL Dam, GB Lbl, NL At, NL DHnmi.

Dating: c1782.

Remarks: E-flat major, C major, D major, G major, B-flat major, B minor. Hob III:38, 39, 42, 41, 40, 37. Opus number 33, numbers 1-6. First edition Artaria & Co. (Huberty), plate number 26 (Vienna, 1782) (RISM H 3476). Pasted label on copy A Wn: 'Imported and Sold : by Longman & Broderip : N.26, Cheapside & N.13. Hay Market London : Who have a regular Correspondence : with all the most eminent Professors : and Publishers of Music in : every part of Europe'. Contrary to the other copies, the Schmitt copy at GB Lbl has plate number 47. This could be a parallel issue of Forster's edition *Three quartettos for two violons, viola & violoncello, with a thorough bass ... op. XXXIII* (plate number 47) (London). Schmitt's edition must have a link with the edition by J.J. Hummel, *Six quatuors ou divertissements ... oeuvre XIX*, plate number 527 (Berlin/Amsterdam, advertised in the B.N. May 23, 1782) (RISM H 3481) as all other known editions use opus number 33. As there are many early editions it is not clear which edition Schmitt might have used as example. AC Jun 04, 1782.

#### 86. Haydn, Joseph

H 3552

Trois Quatuors | Pour | Deux Violons | Alto & Violoncelle | Composés & Dediés | à | Son Excellence le Comte Antoine d'Appony | par | J. Haydn. | Oeuvre (81). | à Amsterdam. Chez J. Schmitt. | dans le Warmoes-straat | Prix f 3-10 (Sp:).

Location: A Wgm, A Wn, FIN A, GB Lcm, NL At, S Skma.

Dating: 1795-1796.

Remarks: B-flat major, D major, E-flat major. Opus number 71, numbers 1-3. Hob III: 69-71. First edition Corri, Dussek & Co. (London, 1795) (RISM H 3542-3543). Possibly reprint of the edition by Johann André, plate numbers 897 (Offenbach, F.R. Nov 5, 1795) (RISM H 3548) as this is the only other edition that indicates these quartets as 'oeuvre 81'. The Hungarian count Anton Georg d'Appony (1751-1817) purchased the 'dedication' for 100 ducats in 1793. He got the exclusive right to own a manuscript copy of the quartets and to perform them in Vienna until publication by Haydn in London in 1795. The portrait of Haydn on Springer's title page is copied from (a copy of) an engraving made by Thomas Hardy. Hardy made this engraving by order of J. Bland (London) in 1792. It is not clear if Hummel's edition with opus number 38 and plate number 865 (Berlin/Amsterdam, B.N. Mar 5, 1796) has a connection with Springer's edition. 'Chez J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

### 87. Haydn, Joseph

6 gr. Quartetts.

Location: -

Dating: c1788.

Remarks: Most likely this concerns the six quartets Hob III: 44-49, opus number 50. B-flat major, C major, E-flat major, A major, F major, D major. First edition Artaria & Co., plate number 109 (Vienna, WZ Dec 19, 1787) (RISM H 3494). Forster's edition with plate number 76 might have been published a few weeks earlier than Artaria's (London, 1787) (RISM H 3496). AC Jan 22, 1788 announces that Schmitt has these quartets 'onder de pers' (in production). As the other editions in progress named in this advertisement indeed seem to have been printed by Schmitt, it is likely that these quartets also have been printed by him and were not part of the stock. Similar edition divided in two books by J.J. Hummel as opus number 29, plate number 636 (Berlin/Amsterdam, AC Feb 21, 1788 (lib 1) and AC Mar 22, 1788 (lib 2)) (RISM H 3500 and 3501).

### 88. Haydn, Joseph

H 3649

Trois | Sonates | pour le | Clavecin ou Piano Forte | Accompagnés | d'un Violon & d'un Violoncelle | Composés par | J: Haydn | Oeuvre (41) | á Amsterdam | chez J: Schmitt au Magazin de Musique dans le Warmoes-straat | Prix f3:-

Location: A Wn, CH E, GB Lbl, NL At, NL Uim, S Skma, US AAu.

Dating: 1786.

Remarks: F major, D major, B-flat major. Hob XV:6-8. First edition as opus number 40 by Artaria & Co., plate number 75 (Vienna, late 1785/early 1786) (RISM H 3641). Pasted label on copy GB Lbl of Schmitt's edition: 'London, Robinson'. Schmitt probably reprinted the first edition as the title is exactly the same and no other edition uses the word 'accompagnés'. The edition by J.M. Götz, plate number 138 (Mannheim/München, F.R. Apr 26, 1786) (RISM H 3651), is the only other edition besides Schmitt's that uses 'oeuvre 41'. Therefore most probably Götz reprinted Schmitt's edition. Similar edition as opus number 25 and plate number 608 by J.J. Hummel (Berlin/Amsterdam, B.N. Jul 1, 1786). 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

### 89. Haydn, Joseph

H 3666

Deux Trios | pour le | Clavecin ou Piano Forte | Violon, & Violoncelle | Composés | par | J: Hayden. | Oeuvre 42. | à Amsterdam. | chez J. Schmitt au Magazin de Musique dans la Warmoes=straat | Prix f2-10-

Location: A Wn, D Tmi, D Tu, NL Uim.

Dating: 1786-1791.

Remarks: A major, E-flat major. Hob XV:9, 10. First edition by W. Forster (& Son), opus number 42, plate number 52 (London, 1785-1786) (RISM H 3657). As other early reprints use other opus numbers (27: J.J. Hummel, plate number 615 (Berlin/Amsterdam, 1787) (RISM H 3661); 44: Johann André, plate number 145 (Offenbach, F.R. Sep, 1786) it is most likely that



Schmitt reprinted the first edition. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

**90. Haydn, Joseph**

**H 3691**

Trio | pour le | Clavecin ou Piano Forte | avec l'Accompagnement d'un | Violon & Violoncelle | Composée par | Dr J. Haydn. | Oeuvre 68 | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f1-10. (Sp:).

Location: CH Bu, D MT, D Tmi, D Tu, F TLc, RUS Mrg.

Dating: c1793.

Remarks: A-flat major. Hob XV:14. First authorized edition as opus number 61 by Artaria & Co., plate number 327 (Vienna, 1790) (RISM H 3687). Probably Springer's example has been one of the other editions that use opus number 68: the earliest English reprint by Longman & Broderip (London, 1792) (H 3695) or the edition by Johann André, plate number 428 (Offenbach, 1791) (H 3693). According to Hob. Springer's must date after June 1791, as the title mentions 'Dr. J. Haydn'. Similar edition as opus number 39 by J.J. Hummel, plate number 947 (Berlin/Amsterdam, 1793) (RISM H 3692). 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793. AC Nov 16, 1793.

**91. Haydn, Joseph**

**H 3742**

Trois Trios | pour le | Clavecin ou Piano Forte | avec Violon & Violoncelle | Composés | par | J. Haydn. | Oeuvre 82. | à Amsterdam Chèz J. Schmitt. | dans le Warmoes-straat | Prix f3.10. (Sp:).

Location: A Wn, DK Kk, DK Kmk, NL Uim, RUS Mrg.

Dating: c1796.

Remarks: D major, G major, F-sharp minor. Hob XV:24-26. First edition Longman & Broderip, opus number 73 (London, 1795) (RISM H 3737). According to JHW, Schmitt's edition is a reprint of the first edition and dated 1796-1798. However, 'oeuvre 82' points to edition Johann André, plate number 909 (Offenbach, 1796) (RISM H 3739). Similar edition with opus number 41 by J.J. Hummel, plate number 971 (Berlin/Amsterdam, 1797) (RISM H 3743). The portrait of Haydn on Springer's title page is copied from (a copy of) an engraving made by Thomas Hardy. Hardy made this engraving by order of J. Bland (London) in 1792. 'J. Schmitt dans le Warmoes-straat' corresponds with 1793-1796.

**92. Haydn, Joseph**

**H 3756**

Trois Trios | pour le | Clavecin ou Forte Piano | avec Violon et Violoncelle | Composées | Par | Mr J: Haydn. | Oeuvre 86. | À Amsterdam Chez J: Schmitt & Compe | dans le Warmoes=straat | Prix f.4,,- (Sp:).

Location: A Wn, NL At, NL Uim, S Skma, US AAu.

Dating: 1797-1798.

Remarks: C major, E major, E-flat major. Hob XV:27-29. First edition Longman & Broderip, opus number 75 (London, 1797) (RISM H 3749). According to JHW, Springer's edition is a reprint of the first edition and dated 1797-1798. However, 'oeuvre 86' points to the edition by Johann André, plate number 1054 (Offenbach, 1797) (RISM H 3752). JHW mentions that Schmitt has followed notation Longman in bars 102-117 of Hob XV:28 while these have been changed by André. 'J. Schmit & Compe.' indicates 1796-1798.

**93. Haydn, Joseph**

**H 3768**

Sonate | pour le Clavecin ou Piano=Forte | avec un Violon & Violoncello. | composée par | Joseph Haydn. | Oeuvre 88. | à Amsterdam chez J. Schmitt & Compe, dans le Warmoesstraat. | Prix f. 1,,10.

Location: NL DHnmi, NL Uim, US Wc.

Dating: c1798.

Remarks: E-flat major. Hob XV:30. First edition as opus number 73 by Artaria & Co., plate number 720 (Vienna, 1797) (RISM H 3766). According to JHW the Springer edition is a reprint of the Breitkopf & Härtel edition (Leipzig, Oct. 1798) (RISM H 3767) because their title page has been imitated. Opus numbering (88) also matches. Therefore JHW dates Springer's edition after

Oct 1798. This corresponds with 'J. Schmitt & Compe.' (1796-1798). According to JHW the Hummel edition, plate number 1161 (Berlin/Amsterdam, 1801) (RISM H 3770) is a reprint of Springer's edition. Pasted label on copy NL DHNmi: 'à Amsterdam chez H.C. Steup, sur le Spuy No. 22'.

**94. Haydn, Joseph**

**H 3843**

Il Maestro E Scolare | ô | Sonata con Variazioni. | a quadri mani per un Clavi-cembalo | Composta | da | Giuseppe Haydn | Amsterdam presso Giuseppe Schmitt | nell Warmoos=straat. | Prix.f.i.

Location: A Wgm, A Wn, CZ Bm, D F, D Hch, D KII, D RH, GB Lbl, NL Uim, S Skma, US BETm, US NH.

Dating: c1780.

Remarks: F major. Hob XVIIa:1. First edition Skillern (London, 1780) (RISM H 3839).

According to JHW Schmitt has reprinted first edition. Also according to JHW the edition by J.J. Hummel, plate number 498 (Berlin/Amsterdam, 1780-1781) (RISM H 3842) is a reprint of the Schmitt edition. Pasted label on copy D F of Schmitt's edition: 'Chez N. Simrock à Bonn'. Is this 'C'Clav.Son. met 4 handen, f 1' in AC Sep 26, 1780? W1782, 100. Also mentioned in Cramer's *Magazin der Musik* 1 (1783), 72.

**95. Haydn, Joseph**

**H 3920**

Trois | Sonates | pour le | Clavecin ou Forte Piano | Composés | par | J: Haydn. | Oeuvre 23. | a | Amsterdam | Chez J: Schmitt. | au Magazin de Musique dans le Warmoos-straat | Prix f

Location: D KII, D Tu, GB Lbl, NL DHnmi, S Skma.

Dating: c1785.

Remarks: G major, B-flat major, D major. Hob XVI:40-42. First edition Bossler, plate number 33 (Speyer, 1784) (RISM H 3917). Only Hummel, plate number 592 (Berlin/Amsterdam, 1785) (RISM H 3919) and Schmitt give this piece opus number 23. Unclear who was first. Schmitt might have reprinted one of the London editions with 'for the harpsichord or piano forte' in the title: Longman & Broderip, plate number 592 (RISM H3921); J. Bland (RISM H 3922); W. Forster (RISM H 3923) or R. Birchall (RISM H 3924). As the first edition, Hummel only mentions 'le piano forte' and therefore might have used that edition as example. AC Apr 21, 1785.

**96. Haydn, Joseph**

**H 3941**

Sonata | Pour le | Clavecin ou Piano Forte | Composé par | J: Haydn. | Op. 60. | à Amsterdam Chéz J: Schmitt. | à Son Magazin de Musique dans la Warmoos-straat | Prix f1.

Location: D Mbs, D Tmi, D Tu, NZ Ap, RUS Mrg.

Dating: 1789-1791.

Remarks: C major. Hob XVI:48. First edition Breitkopf & Härtel, opus number 89, plate number 29 (Leipzig, 1789) (RISM H 3940). Schmitt probably reprinted the first edition as this is the only other edition that mentions 'le clavecin ou piano forte'. The other editions only mention 'pianoforte' or 'fortepiano'. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

**97. Haydn, Joseph**

**H 3972**

Caprice, | Adagio, & Deux Minuets. | Pour | le Clavecin ou Piano Forte. | Par | J: Hayden | Oeuvre 43. | á Amsterdam | Chéz J: Schmitt. | á Son Magazin de Musique dans la Warmoos-straat. | Prix f1.-

Location: A Wgm, A Wn, D B, D LÜh, D Mbs, GB Ckc, US Wc.

Dating: 1788-1791.

Remarks: G major (Hob XVII: 1), B-flat major (Hob III: 44III), E-flat major (Hob III: 44II), C major (Hob III: 45III). First edition *Caprice* as opus number 43 by Artaria & Co., plate number 170 (Vienna, advertised Mar 19, 1788) (RISM H 3972). First edition of the arrangement for the piano of the adagio and minuets of stringquartets Hob III: 44 and 45 is the edition by Franz Anton Hoffmeister, plate number 143 (Vienna, Jan-Feb 1788). 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

**98. Haydn, Joseph****H 3975**

I: Haydn. | Minuet Favorit | avec Variations; | Pour le | Clavecin. | Nro. I. | à Amsterdam. |  
chés J: Schmitt Marchand de Musique dans le Warmoesstraat. | Prix f1.

Location: D DT.

Dating: 1788-1791.

Remarks: A major. Hob XVII:2. First edition as opus number 89 by Artaria Comp., plate number 186 (Vienna, 1788) (RISM H 3973). According to JHW Schmitt's edition is a reprint of Artaria's edition and of another unknown source and should be dated between 1788 and 1791. Schmitt must have used the title page of RISM H 3978 (parallel issue, see § 4.2.3) what would explain the imprint 'Marchand de musique'.

**99. Haydn, Joseph****H 4382**

Composizioni Del Sigr. Giuseppe Haydn | Sopra le sette ultime Parole del nostro Redentore in  
Croce | Consistenti in | Sette Sonate | con un Introduzione ed al Fine un Teremoto | ridotte |  
Per Il Clavicembalo | Ó Forte Piano | Opera 49 | Amsterdam | presso Giuseppe Schmitt nell  
Warmoes-straat | prix f3.

Location: D Tmi, D Tu, GB Cu, GB Lbl, GB Lcm, NL DHnmi, RUS Mrg, US AAu.

Dating: 1787-1790.

Remarks: F major. Hob. XX:1. First edition Artaria & Co., plate number 117 (Vienna, 1787) (RISM H 4380). Must be a reprint of the first edition as the title is exactly the same. Layout and typography are also copied. All other editions use a different phrasing of the title. No plate footer 'Sp.'. According to Hoboken 1957-1978, I, 842 Schmitt's edition is mentioned in Hauptkat. Relstab 1790.

**100. Haydn, Joseph****H 4447**

Overture | de | J: Hayden. | Arrange pour 4 Mains sur un Clavecin, ou | Piano Forte. | à  
Amsterdam. | Chez J: Schmitt au son Magazin de Musique dans la Warmoes-straat | Prix f1-10

Location: CH Bu, CZ Bu, D KII, NL At, NL DHnmi, NL Uim, RUS Mrg.

Dating: c1788.

Remarks: D major. Hob Ia:7bis. Arrangement for piano of symphony Hob I: 53. First edition Longman & Broderip (London, 1782) (RISM H 4440). Schmitt's use of the word 'overture' instead of 'ouverture' implies an English example. 'Magazin de musique' indicates 1786-1791 without plate footer 'Sp.'. AC Jan 22, 1788.

**Hoffmeister, Franz Anton (1754-1812)****Weinmann 1964**

Alexander Weinmann, *Die Wiener Verlagswerke von Franz Anton Hoffmeister* (Wien: Universal, 1964)(Beiträge zur Geschichte des Alt-Wiener Musikverlages. Reihe 2, Verleger).

**101. Hoffmeister, Franz Anton****H 5856**

Concerto | pour la | Flute Traversiere. | avec l'Accompagnement des plusieurs Instruments |  
Composé | par | F: Hoffmeister | Oeuvre I. | á Amsterdam | chez J: Schmitt | au Magazin de  
Musique dans le Warmoes-straat | Prix. F1-10.

Location: DK Kk, GB Bu.

Dating: c1786.

Remarks: D major. First edition Hoffmeister & Gräffer (Vienna, 1784). Concerto number 12 ThCat. Schmitt probably has used the reprint by Johann André, opus number III, plate number 117 (Offenbach, advertised in H. Jan 21, 1786) (RISM H 5848) as example (WM 143). André has reprinted the first edition. According to WM Schmitt's edition was advertised in the F.R. Apr 04, 1786. W1786 Jul, 3 mentions an Amsterdam edition of this piece. This must indicate Schmitt, as the earliest edition of one of Hoffmeister's flute concerts in D major by Hummel dates late 1788, early 1789 (*Concert pour la flûte traversière, avec l'accompagnement de deux violons, taille & basse ... oeuvre I, libro [III]*, plate number 728 (Berlin/Amsterdam)).

**102. Hoffmeister, Franz Anton****H 5888**

La Chasse, | un | Grand Sinfonie | à | Plusieurs Instruments | Composé | par | F: A: Hoffmeister. | Oeuvre XIV. | à Amsterdam | Chez J: Schmitt à son Magazin de Musique dans la Warmoes-straat | Prix f2-10. /La Chasse | Sinfonie | a Grand Orchestre | Par | F.A. Hoffmeister | Oeuvre XIV | A Amsterdam | Chez Joseph Schmitt | dans le | Warmoesstraat | prix f2

Location: B Br, D BFb, D LEm, D Tmi, FIN A, GB Lbl, N Ou, NL At, US BETm.

Dating: c1788.

Remarks: D major. First edition Hofmeister & Gräffer (Vienna, 1784) (RISM H 5884). Schmitt must have reprinted the first edition as he uses the same opus number as Hoffmeister contrary to other reprints. AC Jan 22, 1788.

**103. Hoffmeister, Franz Anton****H 5912**

Deux | Quintetts. | pour | la Flute, Violon, deux Taillies, | & | Violoncelle. | Composés | par | F: A: Hoffmeister. | Oeuvre XV. Liv: I: | à Amsterdam chez J: Schmitt. | á son Magazin de Musique dans la Warmoes-straat. | Prix f 2:10.

Location: CH AR, D HAmi, D LÜh, D Tu, FIN A.

Dating: 1787-1791.

Remarks: D major, G major. First edition F.A. Hoffmeister, plate number 118 (Vienna, 1787) (RISM H 5905). Pasted label on copy CH AR: 'Longman & Broderip'. Possible reprint of first edition: only other edition with only these two quintets. The only other edition that mentions 'op. 15', the edition by Boyer (Paris), is an unlikely example as other keys are used.

**104. Hoffmeister, Franz Anton****H 5932**

Deux Quatuors | pour la | Flute, Violon, Alto viola | & Violoncelle | Composes | par | F: Hoffmeister | oeuvre XVI | Liv:I. | à Amsterdam, chez J: Schmitt. | à son Magazin de Musique dans la Warmoes-straat | Prix f2.

Location: D LÜh, FIN A, GB Er, GB Mp, US CHH, US Wc.

Dating: 1789.

Remarks: G major, C minor. First edition F.A. Hoffmeister, plate number 145 (Vienna, Mar 1788). These two quartets have been part of an earlier edition by Hoffmeister *Six quatuors pour la flute-traversiere, violon, viole et violoncelle ...*[oeuvre XVI] (Vienne, Jan-Feb 1788). As he uses the same opus number as Hoffmeister Schmitt probably has reprinted the first edition. Johann André has issued a similar edition as Schmitt's with the same two quartets: plate number 218, opus number XXI (Offenbach, Sep 1788) (RISM H 5931). WM 169 mentions an advertisement of the edition by Schmitt opus number XVI liv 1 in the F.R. Mar 30, 1789. According to WM 170 Schmitt has also printed an opus number XVI liv 2.

**105. Hoffmeister, Franz Anton****H 5950**

Six | Quatuor Concertants | Pour Deux | Violons, Alto, | & | Violoncelle, | Composés par | F: A: Hoffmeister. | Oeuvre IX. | à Amsterdam | Chez J: Schmitt au Magazin de Musique dans le Warmoes-straat | Prix f5:

Location: A Wgm, D B, D HAmi, D Tu, E Mn, FIN A, GB Lam, GB Lcm, GB Mp, NL At.

Dating: c1787.

Remarks: C major, B-flat major, G major, E-flat major, D major, F major. First edition unknown. Only known editions that mention opus number 9 (10 according to Weinmann 1962, 118) are that by Christoph Toricella (Vienna, Sep 1783) (RISM H 5948) and Artaria & Co., plate number 124 (Vienna, Sep 1783) (RISM H 5949). Pasted label on copy GB Lcm: 'Imported by : William Forster : Musical Instrument Maker & Musicseller : to his : Royal Highness the Duke of Cumberland, : N.348. Strand : London'. AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant).

**106. Hoffmeister, Franz Anton****H 5967**

Six Quatuor | pour la | Flute Traversiere, Violon, Alto, | & Violoncelle, | Composés | par | F:  
A: Hoffmeister | Oeuvre II. | à Amsterdam chez J: Schmitt | au Magazin de Musique dans le  
Warmoes=straat | Prix f5:-

Location: DK Kk, FIN A, GB Ckc, GB Er, GB Gu, GB Mp, HR Zha, US Wc.

Dating: c1787.

Remarks: C major, A major, D major, G major, F major, B-flat major. First edition unknown.  
Hoffmeister indicates these quartets as opus number 2 in his them.cat. (Weinmann 1964). WM  
156 mentions advertisement of Schmitt's edition in the F.R. Apr 10, 1787. According to WM  
Schmitt has reprinted the edition by Guera (Lyon, 1778) (RISM H 5958). Their sequence of keys  
however differs and Schmitt has an A major quartet where Guera has an E minor one. AC 1787-  
06-07 (source is unclear if Jul 6 or Jun 7 is meant).

**107. Hoffmeister, Franz Anton****H 5980**

Trois | Trios Concertants | pour Deux | Violons & Violoncelle | Composee | par | F: A:  
Hoffmeister. | Oeuvre XI. | à Amsterdam | Chez J: Schmitt à son Magazin dans la Warmoes-  
straat | Prix f2:

Location: D HAmi, D Tu, E Mn, FIN A, GB Ckc, NL At, NL DHnmi, US Wc.

Dating: c1787.

Remarks: E-flat major, B-flat major, G major. First edition F.A. Hoffmeister, plate numbers 73  
and 41 (Vienna, 1786) (RISM H 5973). Schmitt probably has reprinted the first edition.  
According to WM 170 Schmitt's reprint was advertised in the F.R. Dec 22, 1787. AC 1787-06-07  
(source is unclear if Jul 6 or Jun 7 is meant).

**108. Hoffmeister, Franz Anton****H 5986**

Trois Trios | pour la | Flute Traversiere, | Violino, & Violoncelle. | Composés par | F: A:  
Hoffmeister. | Oeuvre V | à Amsterdam | Chez J: Schmitt | au Magazin de Musique dans la  
Warmoes=straat | Prix f2-

Location: A HE, D HAmi, D Mbs, D Tu, FIN A, GB Ckc, GB Gu, GB Lbl, I Mc, S SK.

Dating: c1787.

Remarks: G major, B-flat major, D major, F major, A major, E-flat major. First edition as opus  
number 5 by F.A. Hoffmeister, plate number 43 (48, 58) (Vienna, 1786) (RISM H 5983).

Reprints by J.J. Hummel (opus number 3, plate number 623 (Berlin/Amsterdam, F.R. May 21,  
1787) (RISM H 5985) and by Johann André (opus number XI, plate number 164 (Offenbach,  
F.R. May 4, 1787) (RISM HH 5988a) are a little bit later than Schmitt's edition that according to  
WM 154 was advertised in the F.R. Apr 10, 1787. Schmitt thus must have taken the first edition  
as example.

**109. Hoffmeister, Franz Anton****H 5987**

Trois Trios | pour la | Flute Traversiere, | Violino, & Violoncelle. | Composés par | F: A:  
Hoffmeister. | Oeuvre XII | à Amsterdam | Chez J: Schmitt | au Magazin de Musique dans la  
Warmoes=straat | Prix f2-

Location: A HE, D HAmi, D Tu, FIN A, GB Ckc, I Mc.

Dating: c1788.

Remarks: G major, B-flat major, D major, F major, A major, E-flat major. First edition as opus  
number 5 by F.A. Hoffmeister, plate number 110 (107?) (Vienna, 1786) (RISM H 5983). Reprint  
by Johann André as opus number 15, plate number 180 (Offenbach, F.R. Oct 29, 1787) (RISM  
H 5984). AC Jan 22, 1788. Schmitt probably has taken the first edition as example.

**110. Hoffmeister, Franz Anton****H 5990**

Trois Trios | Pour le | Clavecin ou Piano Forte, | Flute & Violoncelle, Composés | par | F. A.  
Hoffmeister. | Oeuvre VII. | Livre I/II. | à Amsterdam. | Chez | J. Schmitt. | à son Magazin  
de Musique dans | la Warmoesstraat. | Prix f3.-.-.

Location: FIN A, GB Gu.

Dating: c1787.

Remarks: G major, B-flat major, D major, F major, A minor, C minor. First edition F.A. Hoffmeister 62 (83, 89 and 102)(Vienna, 1786) (RISM H 5989). Reprint by J.J. Hummel as opus number 4, libro 1 and 2 (Berlin/Amsterdam, F.R. May 21, 1787 and Dec 17, 1787). Reprints by Johann André as opus number 13 (first three) and 14 (last three), plate numbers 170 and 174 (Offenbach, F.R. Sep 3, 1787). Schmitt probably has reprinted the first edition as WM 157 dates his edition mid 1787.

**111. Hoffmeister, Franz Anton**

**H 6022**

Six Duos | Pour Deux | Flutes. | Composés | par | F: A: Hoffmeister. | Oeuvre XXII. | à Amsterdam/ | Chez J. Schmitt. | à son Magazin de Musique dans la Warmoes-straat. | Prix f3.. Location: D B, GB Lbl, US Wc.

Dating: c1791.

Remarks: G major, C major, F major, D major, B-flat major, E minor. First edition unknown. W1792 Oct, 6. No plate footer 'Sp.', so probably before 1792 by Schmitt himself.

**112. Hoffmeister, Franz Anton**

**H 6030**

Six Airs | pour deux | Flutes Traversieres | Composés | par | F: A: Hoffmeister. | à Amsterdam | Chez J: Schmitt au Magazin de Musique dans la Warmoes-straat | prix -f3:- Location: FIN A.

Dating: c1787.

Remarks: D major, C major, A major, G major, F major, D major. First edition F.A. Hoffmeister, plate number 72 (Vienna, 1786) (RISM H 6027). Other known edition as opus 14 by M. Boyer (Paris, s.a.) (RISM HH 6030a). AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant).

**113. Hoffmeister, Franz Anton**

**H 6084**

Trois Duos | Pour Deux | Violons, | Composés | par | F: A: Hoffmeister. | Oeuvre XVII. | à Amsterdam Chez J: Schmitt. | à son Magazin de Musique dans le Warmoes-straat | Prix f2: Location: D F, D Rp, D Dl.

Dating: 1789-1791.

Remarks: G major, D major, B-flat major. First edition F.A. Hoffmeister, opus number 1, plate number 11 (Vienna, 1785) (RISM H 6063). Schmitt's edition probably is a reprint of the first edition. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791. Schmitt's Hoffmeister edition opus number 16 dated 1789 (RISM H 5932), opus number 18 dated 1792 (RISM H 6066).

**114. Hoffmeister, Franz Anton**

**H 6107**

Trois Duos | Pour le | Violon & Violoncelle. | Composés | par | F: A: Hoffmeister. | Oeuvre VI. | à Amsterdam. | Chez J: Schmitt. Au Magazin de Musique dans la Warmoesstraat | Prix f2- Location: CH Gc, D F, D WD, I Mc, NL At, NL Uim, US Wc.

Dating: c1787.

Remarks: C major, F major, A major. First edition Hoffmeister & Gräffer, opus number 13 (Vienna, 1784) (RISM H 6104). Copy CH Gc pasted labels: 'Longman & Broderip' and 'Imbault'. Early reprints by Johann André opus number 5, plate number 124 (Offenbach, Mar 21, 1786) (RISM H 6105) and J.J. Hummel, opus number 5, plate number 630 (Berlin/Amsterdam, B.N. Dec 25, 1787) (RISM H 6106). WM 144 mentions an advertisement of Schmitt's edition in the F.R. Apr 10, 1787. AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant).

**Hüllmandel, Nicolas-Joseph (1756-1823)**

**Benton 1961**

Rita Benton, *Nicolas Joseph Hullmandel and French instrumental music in the second half of the eighteenth century* ([S.l.]: [s.n.], 1961).



**115. Hüllmandel, Nicolas-Joseph****H 7786**

N: J: Hullmandel | Petits Airs. | d'une Difficulté Graduelle | à l' usage des Commencens | pour le | Clavecin ou Piano Forte | Oeuvre V. | à | Amsterdam | Chez J: Schmitt. | Marchand en Musique. dans le Warmoes-straat. | Prix f2:-

Location: A Wgm, D Tu.

Dating: c1785.

Remarks: First edition opus 5 by author (Paris, 1780) (RISM H 7780). Schmitt's edition seems to be one of the earliest reprints. Almost all known reprints date after 1790. AC Apr 21, 1785.

**Hummel, Johann Nepomuk (1778-1837)****Zimmerschied 1971**

Dieter Zimmerschied, *Thematisches Verzeichnis der Werke von Johann Nepomuk Hummel* (Hofheim am Taunus: Hofmeister, 1971) (DZ).

**116. Hummel, Johann Nepomuk****H 7911**

Trois Airs Variés | Pour le | Clavecin ou Forte Piano | Composés | par | John Hummel | Oeuvre I. | à Amsterdam Chez J: Schmitt. | Au Magazin de Musique dans la Warmoes-straat. | Prix f2-10- [Grave par J: G: Fambach.] (Sp.).

Location: CH Bchristen, D B, D Tu, FIN A, NL DHnmi.

Dating: 1792.

Remarks: C major, G major, C major. First edition *Three sets of variations for the piano forte or harpsichord 1. The Plough Boy ...*, 2. *A German Air ...*, 3. *La belle Catherine ... opera 1* by the author (London, 1792). Plate footer 'Sp.' combined with 'Magazin de musique' indicates 1791-1793. W1792 Oct, 7.

**117. Hummel, Johann Nepomuk****H 7912**

Sonate. | pour le | Clavecin ou Piano Forte | avec l'Accompagnement d'un ; Violon & Violoncelle | Composée par | John Hummel. | Oeuvre II. Liv: I. | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f1-10 (Sp.).

Location: CH Bu, D Tu.

Dating: c1792.

Remarks: B-flat major. Opus number 2a, number 1. First edition Longman & Broderip (London, 1792). This must have been the example for Springer's edition as Springer's edition was advertised in the AC Nov 24, 1792. According to WM 253 the edition by Johann André, plate number 625 (Offenbach, 1793) is a reprint of the first edition.

**118. Hummel, Johann Nepomuk****H 7913**

Sonate. | pour le | Clavecin ou Forte Piano | Avec une ; Flute ou Violon | Composé par | John Hummel. | Oeuvre II. Liv: II. | à Amsterdam chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f1-5 (Sp.).

Location: D Tu.

Dating: c1792.

Remarks: G major. Opus number 2a, number 2. First edition Longman & Broderip (London, 1792). This probably has been the example for Springer's edition considering the advertisement for H 7912. According to WM 253 the edition by Johann André, plate number 625 (Offenbach, 1793) is a reprint of the first edition.

**119. Hummel, Johann Nepomuk****H 7914**

Sonate. | pour le | Clavecin ou Forte Piano | Compose par | John Hummel. | Oeuvre II. Liv: III. | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f1-5 (Sp.).

Location: A Wn, D Tu.

Dating: c1792.

Remarks: C major. Opus number 2a, number 3. First edition Longman & Broderip (London, 1792). This probably has been the example for Springer's edition considering the advertisement for H 7912. DZ wrongly considers Springer's edition to be the first edition of this piece. In view of the other editions of Hummel's compositions, this does not seem logical. According to WM 253 the edition by Johann André, plate number 625 (Offenbach, 1793) is a reprint of the first edition. W1793 Jul, 4.

## **Kammel, Antonín (1730-1784)**

### **120. Kammel, Antonín**

**K 119**

Six Quatuors | à | Deux Violons Taille | Et Basse. | Composés | par | A. Kammel. | Oeuvre huitième | à Amsterdam | chés I. Schmitt. | Prix fl. 5.

Location: FIN A, GB Lbl.

Dating: 1775-1778.

Remarks: G major, B-flat major, A major, E-flat major, F major, D major. First edition opus number 7 by Welcker (London, c1775) (RISM K 117). Possibly reprint of first edition or of reprint by J.J. Hummel, opus number 8, plate number 340 (Berlin/Amsterdam, 1774-1776) (RISM K120). W1782, 30 mentions Amsterdam edition of this piece. Could be Hummel or Schmitt. 'J. Schmitt' without plate footer 'Sp.' used till 1779.

### **121. Kammel, Antonín**

**K 140**

Six Duos | à | Deux Violons | Composés | par | A Kammel | Oeuvre XI | à Amsterdam | Chéz J: Schmitt | Editeur de Musique | dans le Warmoes-straat | Entre les Wyde à Nauwekerksteeg.

Location: HR Zha, N Ou.

Dating: c1778.

Remarks: B-flat major, F major, A major, C major, E-flat major, G major. First edition unclear: there is an edition by the author, opus number 11 (London, s.a.) (RISM K 137); according to Oxford Music Online and MGG the first edition is a Parisian one, dated 1780. This must indicate the edition by Sieber, opus number XX (RISM K 141). Devriès 2005, 278 makes 1778 a more plausible dating of Sieber's edition. Schmitt's opus number 11 indicates a reprint of the London edition by the author or of one of the early London reprints by Welcker and Longman & Broderip. Br.suppl. XII, 10 (1778). 'Editeur de musique' indicates 1774-1778.

### **122. Kammel, Antonín**

**K 148**

Trois Quatuors, | pour | La Flute, Deux Violons, | et | Violoncelle. | Composés | par | A: Kammel, | Oeuvre XIV. | á Amsterdam | Chés. J: Schmitt Marchand de Musique | dans le Warmoes-straat

Location: CZ Bm, D Tu.

Dating: 1780-1785.

Remarks: D major, F major, G major. First edition unclear: can be *Six divertissements, three for two violins, a tenor and violoncello, and three for a hautboy or german flute, two violins and a violoncello ... opera XIV* by the author/Cauldfield (London, c1780) (RISM K 146) or the edition with the same title and opus number 21 by Sieber, plate number 40 (Paris, c1777) (RISM K 147). Used opus number 14 indicates that Schmitt used the London edition as example. 'Marchand de musique' indicates 1779-1785. Hummel's edition of the six quartets was published as opus number 17, plate number 517 (Berlin/Amsterdam, B.N. Dec 12, 1781) (RISM K 149).

### **123. Kammel, Antonín**

**K 161**

Six | Divertimentos | pour | Deux Violons ou Violon & Alto Viola | Composés par | Antoine Kammel | Oeuvre. XVII | ces Divertimentos sont arranges. aussi pour executer á Trois. | avec l'accompagnement de la Basse Continue. | à Amsterdam chés J: Schmitt. | au Magazin Choise de Musique. | dans la Warmoes-straat. | Prix. f2:-:-

Location: D Tu, GB Ckc, GB Lam, S Uu.

Dating: 1782-1783.

Remarks: B-flat major, A major, C major, D major, G major, F major. First edition John Preston (London, 1781) (RISM K160). Schmitt's edition probably is a reprint of the first edition (same opus number). Br.suppl. XV, 13 (1782, 1783 en 1784). W1783, 13 and 15.

**124. Kammel, Antonín**

**K 173**

Quartetto Periodique, | à | Deux Violons, Alto Viola, | & | Violoncello, | Composé | par | A. Kammel. | Nro I. | à Amsterdam | Chez J. Schmitt Editeur de Musique | dans le Warmoesstraat.

Location: D HAmi, D Tu.

Dating: 1774-1778.

Remarks: A major. First edition unclear. 'Editeur de musique' indicates 1774-1778.

**Klöffler, Johann Friedrich (1725-1790)**

**Götze 1965**

Ursula Götze, *Johann Friedrich Klöffler, 1725-1790* ([S.l.]: [s.n.], 1965) (UG).

**125. Klöffler, Johann Friedrich**

**K 930**

Concerto | pour le | Clavecin ou Forte Piano | avec l'Accompagnement des Plusieurs | Instruments. | Composé | par | J: F: Klöffler. | Directeur de la Chapelle de S: E: Monseigneur | le Comte Regnant de Bentheim Steinfurt. | à Amsterdam. | chez J Schmitt. | au Magazin de Musique dans le Warmoes straat | Prix f2:

Location: D Tu, S Skma, S Sm, S SK.

Dating: c1785.

Remarks: D major. According to MGG and Oxford Music Online this concerto was first published in Amsterdam in 1784. Besides Schmitt's edition there is one by William Napier, plate number 46 (London, BUC c1780[?]) (RISM K 929). UG 90-91 seems unclear which of the two editions was first. Interestingly Hummel does not seem to have published this concerto although he has published almost all of Klöffler's other works. W1786, 3. AC Apr 21, 1785.

**Koczwarra, Frantisek (c1750-1791)**

**126. Koczwarra, Frantisek**

**K 1077**

Trois Serenades. | à ùn | Violon, Altoviola, | Violoncelle, | et Deux Cors de Chasse | Composés par | Koczwarra et Giardini. | Oeuvre Premiere | à | Amsterdam | Chéz J: Schmitt | Editeur de Musique. | Hk. Bordes fecit

Location: FIN A.

Dating: c1775.

Remarks: E-flat major, ..., ... Opus number 1. According to MGG the serenades were also published by Hummel (both c1775). This does however not show in RISM. One or the other is the first edition of this composition. W1782, 21. AC May 16, 1775.

**Kozeluch, Leopold (1747-1818)**

**Poštolka 1964**

M. P Poštolka, *Leopold Koželuch: Život a dílo* [Life and works] (Prague: Státní Hudební Vydavatelství, 1964) (P).

**127. Kozeluch, Leopold**

**K 1713**

Trois sonates | pour le | Clavecin ou Piano Forte | Composés | par | L. Kozeluch. | Liv. 1. | à Amsterdam Chéz J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2-10- (Sp).

Location: NL At.

Dating: c1793.

Remarks: F major, C major, G major. P, XII:4, 5, 7. First edition as P, XII:5,7,4 with opus number 8 by Sieber (Paris, 1784) (RISM K 1714). Identical reprints by Longman & Broderip (London, c1785) (RISM K 1715) and by J.J. Hummel (Berlin/Amsterdam, 1785) (RISM K 1712). W1793 Jul, 5. 'Magazin de musique' combined with plate footer 'Sp.' used by Springer between 1791 and 1793.

**128. Kozeluch, Leopold**

**K 1772**

La Chasse | pour le | Clavecin | ou Forte Piano | par | Leopold Kozeluch | Oeuvre 5. | à Amsterdam Chéz J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f1-5 (Sp.). Location: FIN A, NL At, S Skma.

Dating: c1782 (II: 1791-1793).

Remarks: F major. MP XIII:2. First edition as opus number 5 by Artaria Comp., plate number 16 (Vienna, 1781) (RISM K 1771). 'La Haye: B. Wittelaer; Bruxelles: F. Gramm'. Cooperation with Wittelaer seems to have ended after 1781. P. dates Schmitt c1783 based on a review of Schmitt's edition in *Magazin de Musique* I (Jan 15, 1783), 126. Two different title pages ('Marchand de musique' (1779-1785) without plate number and 'Magazin de musique' combined with plate footer 'Sp.' (1791-1793)) proof that Springer has made a new printrun of this edition.

**Lachnith, Ludwig Wenzel (1746-1820)**

**129. Lachnith, Ludwig Wenzel**

**L 124**

Trois | Sinfonies | à | Deux Violons, Taille, et Basse. | Flutes ou Hautbois & Cors de Chasse. | Composées | Par | Lachnith | Oeuvre I. | A Amsterdam | chés J. Schmitt | Marchand de Musique dans | le Warmoes-straat. | Prix f4-10.

Location: FIN A.

Dating: c1779.

Remarks: D major, C major, D minor. Opus number 1. First edition Mme. Bérault (Paris, 1779) (RISM L 122). Schmitt must have selected three of the six symphonies out of the aforementioned first edition. The identical edition by J.J. Hummel with plate number 408 was advertised in the B.N. Dec 28, 1779 (Berlin/Amsterdam) (RISM L 125). Schmitt's edition was advertised in the AC Nov 18, 1779.

**130. Lachnith, Ludwig Wenzel**

**L 143**

Sinfonie | Periodique | à | Plusiers Parties | Composée par | Lachnith | á Amsterdam | Chez J: Schmitt | Marchand de Musique . Dans le Warmoes-straat. | prix f1-10- | Nro I, II, III, IV, V, VI. | H: Bordes fecit.

Location: CH Zz, D AB, GB Lbl, US BETm.

Dating: c1779.

Remarks: The first periodic symphony is the same as the first symphony in L 124. These editions date from the same period as L 124 as they were also advertised in the AC Nov 18, 1779.

Although not all symphonies are identified, at least the first one must have been copied from the first edition by Mme Bérault mentioned at L 124. W1782, 16.

**Leduc, Simon [l'aîné] (1742-1777)**

**Brook 1983**

Simon Le Duc, Le Chevalier de Saint-Georges; Barry S. Brook and David Bain (eds.), *Five Symphonic Works. Three Symphonic Works* (New York [etc.]: Garland Publishing, 1983) (The symphony 1720-1840 ser. D, vol. IV).

**131. Leduc, Simon [l'aîné]****L 1361; Recueil  
Imprimés XVIIIe siècle**

Trois | Sinfonies | à | Deux Violons, Taille, et Basse. | Flutes ou Hautbois & Cors de Chasse. | Composées | Par | Le Duc, & Gossec. | oeuvre I. | A Amsterdam | chés J. Schmitt | Marchand de Musique dans | le Warmoes-straat.

Location: CH Zz, D RUL, D WD, FIN A, GB Lbl, GB Mp.

Dating: c1779.

Remarks: The first edition with three symphonies by Le Duc, Clo. Stamitz and Gossec by Leduc le jeune (Paris, 1776) (RISM L 1359) (D major, ..., ...) seems the likely example for Schmitt's edition. The only other similar edition was printed by Longman & Broderip (RISM L 1362). It is however not clear which symphonies are included in this edition and when it was published. From the title of Longman & Broderip's edition of L 1379 it seems that they have used the first edition as example and not Schmitt's. Schmitt's edition exists of the symphony by Le Duc and two symphonies by Gossec (D major, F major, D major). As BUC shows, quite a number of compositions by Gossec were (re)printed in London. It is a possibility that Schmitt has reprinted part of Longman & Broderip's edition in combination with another London Gossec edition! 'Marchand de musique' used in the period 1779-1785. W1782, 7. AC Nov 18, 1779.

**132. Leduc, Simon [l'aîné]****L 1379**

Six Duos | pour | Deux Violons | Composés | Par | Le Duc l' Ainé. | Oeuvre VI. | À Amsterdam. | Chés J: Schmitt. | Marchand de Musique dans la Warmoes-straat, | à la Haye chés B: Wittelaar, à Bruxelles chés F: Gramm, | Et aux Adresses ordinaires. | Prix f3.

Location: NL DHnmi.

Dating: 1779-1781.

Remarks: First edition *Six petits duo pour deux violons de la plus grande facilité ... oeuvre VI* by Leduc, plate number 10 (Paris, 1771) (RISM L 1378). 'La Haye: B. Wittelaar; Bruxelles: F. Gramm et aux Adresses ordinaires.' Cooperation with Wittelaar seems to have ended in 1781. 'Marchand de musique' indicates 1779-1785. Most probably Schmitt has reprinted the first edition. The only other similar edition was printed by Longman & Broderip (RISM L 1380): *Six easy duets for two violins ... op. 6*. From the title of Longman & Broderip's edition it seems that they have used the first edition as example. It does not seem likely that Schmitt has reprinted Longman & Broderip as BUC dates Longman & Broderip's edition c1782.

**Lorenziti, Joseph Antoine (c1739-1789)****133. Lorenziti, Joseph Antoine**

Trois duos | Pour | un Violon et Alto Viola | Composés | Par | Mr: Lorenziti. | Oeuvre III. | Prix f1-10. | À Amsterdam. | chés J: Schmitt Marchand de Musique dans le | Warmoes-straat; à L'Haye chés B: Wittelaar. | à Bruxelles chés F: Gramm, et aux adresses ordinaires.

Location: E Mn.

Dating: 1779-1783.

Remarks: C major, E-flat major, C minor. This is a selection of three of the first edition *Six duo pour un violon et un alto concertant ... oeuvre III* (D major, E-flat major, C major, A major, F major, C minor) by De Roullède [etc.] (Paris [etc.], 1779). In the literature there seems to exist misunderstanding which Lorenziti is meant as the above mentioned first edition is indicated as RISM L 2847 under Bernardo Lorenziti and as RISM L 2866 under Joseph Antoine Lorenziti. According to Devriès 2005, 337 this particular first edition concerns Bernardo Lorenziti. This is confirmed by Matthäus 1969, 436. Two editions are similar to Schmitt's: one by W.N. Haueisen in Frankfurt advertised in the O.P.A.Z. Aug 28, 1780 (Br.suppl. XIV, 13 (1781)) and one by Longman & Broderip (London, s.a.). 'Marchand de musique' used in the period 1779-1785. It is not clear which edition was the example for Schmitt. Schmitt's edition is not included in RISM.

## Massoneau, Louis (1766-1848)

### Marek 2008

Miroslav Marek, *Genealogy.eu* (2008)

(<http://genealogy.euweb.cz/brabant/brabant8.html#W1>, accessed January 1, 2009).

### 134. Massonneau, Louis

M 1327

Six Duos | pour | Deux Violons | Composés | par | L. Massoneau. | Oeuvre I. | à Amsterdam chez J. Schmitt. | au Magazin d[e Musique] dans le Warmoes-straat (Sp).

Location: D Bds.

Dating: c1791.

Remarks: According to Grove and MGG Schmitt following Gerber NL, 354 this might be a first edition for Schmitt dated c1791. This seems however somewhat unlikely as there exists an edition by the author as *Trois duos pour deux violons ... Oeuvre I, livre I (-II)* (Göttingen, s.a.) (RISM M 1326). For the second opus where there is a similar situation, the edition by the author is taken as the first. As plate footer 'Sp.' is used this must be one of the first editions by Springer.

### 135. Massonneau, Louis

M 1329

Trois Trios | concertants | pour | Deux Violons | et | Violoncelle | Composé et dédiés | à | Son Excellence | Le Comte regnant | de | Caijn et Wittgenstein. | par | Lovis Massonneau. | Oeuvre II. | à Amsterdam Chez J. Schmitt dans le Warmoesstraat | Prix f2-10 | Grape(?) S.(?) Götting (Sp).

Location: A Wmi, D Bhm, FIN A, NL DHnmi, S Skma.

Dating: 1793-1795.

Remarks: G major, E-flat major, C major. First edition author (Göttingen, c1792) (RISM M 1328). As no other editions exist this must have been the example for Schmitt's (=Springer's) edition. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' corresponds to the years 1793-1796. W1795 Jan, 3.

## Mestrino, Nicola (1748-1789)

### 136. Mestrino, Nicola [Nicolò]

M 2412

Trois Duos | pour deux | Violons. | Composés | par | Mr. Mestrino. | à Amsterdam Chèz J: Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2. (Sp.).

Location: D Fh, NL At, NLUim.

Dating: c1793.

Remarks: C major, E-flat major, D major. First edition *Six duos concertants, trois à deux violons, trois à violon et alto ... oeuvre III* by Sieber (Paris, 1790) (RISM M 2409). Springer's edition only contains the duos for two violins. Springer might have reprinted the first edition or the edition by Artaria, plate number 410 (Vienna, 1792) (M 2411): *Tre duetti concertanti per due violini*. 'Magazin de musique' combined with plate footer 'Sp.' corresponds to the years 1791-1793. W1793 Jul, 3. AC Nov 16, 1793.

## Mosel, Giovanni Felice (1754-1811)

### 137. Mosel, Giovanni Felice

M 3790

Six Duos | Pour | Deux Violons | Composés | Par | J. Felix Mosel | Premier Violon du Grand Duc de Toscane | Oeuvre I | à Amsterdam Chèz J. Schmitt. | dans le Warmoes-straat | Prix f3. (Sp.).

Location: D LÜh, D Mmb, FIN A, GB Lbl, NL DHnmi.

Dating: 1793-1795.

Remarks: F major, A major, G major, E major, B-flat major, C major. First edition *Sei duetti per due violini ... opera 3.ª* by Giuseppe Poggiali ([Florence], [1783]) (RISM M 3792). Most logical in



this case is that Guénin (Paris, 1783) (RISM M 3791) has reprinted the first edition, changed opus number from 3 to 1 after which Springer has reprinted the Parisian edition. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' corresponds with the period 1793-1796. W1795 Jun, 4.

## **Mozart, Wolfgang Amadeus (1756-1791)**

### **Haberkamp 1986**

Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart* (Tutzing: Hans Schneider, 1986) (Musikbibliographische Arbeiten, 10)

### **Köchel 1964**

Ludwig von Köchel, *Chronologisch-thematische Verzeichnis sämtlicher Tonwerke Wolfgang Amadeus Mozarts: nebst Angabe der verlorengegangenen, angefangenen, von fremder Hand bearbeiteten, zweifelhaften und unterschobenen Kompositionen* (6th edition, edited by Franz Giegling, Alexander Weinmann and Gerd Sievers) (Wiesbaden: Breitkopf & Härtel, 1964) (**K**)

### **138. Mozart, Wolfgang Amadeus**

**M 5526**

Grande | Simphonie | a | Plusieurs Instruments | Composée par | W.A. Mozart. | Oeuvre 24. | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f3-(Sp.).

Location: A Wn, CH Zz, CZ Pnm, D LÜh, D Tmi, D Tu, NL At, NL DHnmi.

Dating: c1793.

Remarks: C major. KV 425. First edition Johann André as opus number 34, plate number 594 (Offenbach, F.R. Sep 17, 1793) (RISM M 5524). K dates Schmitt c1795. It is probable that Springer has reprinted the first edition. 'Magazin de musique' combined with plate footer 'Sp.' corresponds with the period 1791-1793. AC Nov 16, 1793.

### **139. Mozart, Wolfgang Amadeus**

**M 5560**

[Adagio und Fuge für 2 Violinen, Viola und Bass].

Location: GB Lbl.

Dating: 1788-1798.

Remarks: C minor. KV 546. First edition F.A. Hoffmeister, plate number 159 (Vienna, 1788) (RISM M 5551). No title page available, so very little information to date this edition.

### **140. Mozart, Wolfgang Amadeus**

**M 5794**

Grand Concert | pour le | Clavecin ou Forte Piano | avec L'Accompagnement | des Plusieurs Instruments | Composés | par | W: A: Mozart. | Liv. II.: à Amsterdam | chez J: Schmitt. | au Magazin de Musique dans le Warmoes straat | Prix f2-10-

Location: CZ KRa, D LÜh, D Tmi, D Tu, GB Lbl, NL At.

Dating: c1790.

Remarks: F major. KV 387a=413. First edition as opus number 4, livre 2 by Artaria & Co., plate number 42 (Vienna, 1785) (RISM M 5793). Looking at the phrasing of the title page most likely that Schmitt reprinted the first edition. K dates Schmitt c1790. Set with M 5801.

### **141. Mozart, Wolfgang Amadeus**

**M 5801**

Grand Concert | pour le | Clavecin ou Forte Piano | avec L'Accompagnement | des Plusieurs Instruments | Composés | par | W: A: Mozart. | Liv. I.: à Amsterdam | chez J: Schmitt. | au Magazin de Musique dans le Warmoes straat | Prix f2-10-

Location: B Br, D Tmi, D Tu, GB Lbl, NL DHnmi, RUS Mrg, US R.

Dating: c1790.

Remarks: A major. KV 385p=414. First edition as opus number 4, livre 1 by Artaria & Co., plate number 41 (Vienna, 1785) (RISM M 5798). Looking at the phrasing of the title page most likely that Schmitt reprinted the first edition. Edition J.J. Hummel, opus number 19, lib. 5, plate number 774 (Berlin/Amsterdam, B.N. Jan 1, 1793) (RISM M 5799). K dates Schmitt c1790. Set with M 5794.

**142. Mozart, Wolfgang Amadeus****M 5825**

Grand Concert. | Pour | le Clavecin ou Forte Piano | avec L'Accompagnement | des Plusieurs Instruments | Composéé | par | W. A. Mozart. | Oeuvre. 45. | à Amsterdam, chez J. Schmitt. | dans le Warmoes-straat. Prix f (Sp.).

Location: DK Kk.

Dating: 1794-1796.

Remarks: F major. KV 459. First edition as opus number 44 by Johann André, plate number 684 (Offenbach, F.R. Jun 23, 1794) (RISM M 5824). Due to the used opus number 45 most likely that Springer reprinted the first edition. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

**143. Mozart, Wolfgang Amadeus****M 5962**

Quintetto | pour | Deux Violons. | Deux Taillies.: & | Violoncelle. | Composée | par | W. A. Mozart. | Oeuvre XIX. | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat. Prix f2: (Sp.).

Location: CH SO, D B, D Dl, D Hmb, D Mbs, D Tmi, D Tu, I Mc, NL At.

Dating: c1792.

Remarks: C minor. KV 514b=406. First edition as opus number 24, no. 3 by Artaria & Co., plate number 388 (Vienna, WZ Jul 25, 1792) (RISM M 5948). K dates Springer c1795. Springer's edition is the only edition of this work that mentions 'taillies' and opus number 19. Same title page as M 5984. An almost identical title page (also with 'taillies') has been used for quintets by Pleyel in the period 1785-1791 (see P 3026, 3028, 3034, 3046, 3066). M 5962 could be a reprint of the first edition. Edition Johann André, opus number 24, plate number 516 (Offenbach, Oct 6, 1792) (RISM M 5957) is also a possible example. Edition J.J. Hummel as opus number 11, plate number 818 (Berlin/Amsterdam, B.N. Mar 3, 1793) (RISM M 5960). 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793. AC Nov 24, 1792.

**144. Mozart, Wolfgang Amadeus****M 5984**

Grand | Quintett | pour Deux Violons Deux Taillies | & Violoncelle | Composée | par | W. A. Mozart. | Oeuvre XX. | à Amsterdam Chez J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2.10. (Sp.).

Location: D Bfb, D Bhm, D NZfg, D Tmi, D Tu, DK Kmk, I Mc.

Dating: c1792.

Remarks: C major. KV 515. First edition Artaria & Co., (opus number 24, nr. 1) plate number 283 (Vienna, 1789) (RISM M 5973). Springer's edition is the only edition that mentions 'taillies' and opus number 20. Same title page as M 5962. Springer most likely reprinted the first edition. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793. AC Nov 24, 1792.

**145. Mozart, Wolfgang Amadeus****M 6162**

Quatuor & Fuga | Pour | Deux Violons, Alto Viola & Violoncelle. | Composés Par | W: A: Mozart. | Oeuvre 58. | À Amsterdam | chez J: Schmitt & Compe. | dans le Warmoes-Straat. | Prix f.2-10. (Sp.).

Location: D Mbs, RUS Mrg.

Dating: 1796-1798.

Remarks: G major (KV 499), C minor (KV546). First edition KV 499: F.A. Hoffmeister, plate number 76 (Vienna, 1786) (RISM M 6154). First edition KV 546: F.A. Hoffmeister, plate number 159 (Vienna, 1788) (RISM M 5551). K dates Springer c1798. Unclear on what example Springer based his edition. Mourning portrait of Mozart indicates post 1791. 'J. Schmitt & Compe.' indicates 1796-1798. The reprint by J.J. Hummel as opus number 14, plate number 902 (Berlin/Amsterdam, 1793) (RISM M 6163) does not seem connected.

**146. Mozart, Wolfgang Amadeus****M 6177**

Trois Quatuors | Pour | Deux Violons, Alto & Violoncelle. | Composés par | W.A. Mozart. | Oeuvre XVIII. | À Amsterdam | Chés J. Schmitt, | à son Magazin de Musique, dans le Warmoes-straat. | Th. Koning, fecit. | prix f3:10. (Sp.).

Location: DK Kk, GB Lbl, I Mc, N T, NL At, NL DHnmi, NL Uim, S Skma.

Dating: c1792.

Remarks: D major, B-flat major, F major. KV 575, 589, 590. First edition as opus number 18 by Artaria & Co., plate number 361 (Vienna, WZ Dec 28, 1791) (RISM M 6169). K dates Schmitt c1795. According to WM 1969, 441-442 Haueisen advertised Springer's edition and sold it on commission, early 1792. The Haueisen edition opus number 18 (RISM M 6175) thus is Springer's edition with a title page by Haueisen. Probably Springer has reprinted the first edition. Other early editions by Hummel, Hoffmeister and Parisian publishers use other opus indications. Hummel's edition, plate number 804 (RISM M 6176) was advertised in the AC Jun 9, 1792. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793. Two title pages: one with mourning portrait of Mozart (after 1791), another one without.

**147. Mozart, Wolfgang Amadeus**

**MM 6423a**

Quatuor | Pour | Le Clavecin ou Piano-Forte | Violon, Alto-Viola & Violoncelle | Composée | par | W.A. Mozart. | Oeuvre 25. | á Amsterdam Chez | J: Schmitt | dans le Warmoes=straat | Prix f2 (Sp.).

Location: IL J, US R.

Dating: 1793-1796.

Remarks: E-flat major. KV 452. First edition of the piano quartet version of this quintet probably Artaria, opus number 29 (Vienna, 1793) (RISM M 6424). Example for Springer first edition or perhaps Johann André, opus number 43, plate number 683 (Offenbach, Apr 29, 1794) (RISM M 6428). 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

**148. Mozart, Wolfgang Amadeus**

**M 6476**

Trois sonates. | pour le | Clavecin ou Piano Forte | avec l'Accompagnement d'un Violon | Composés | par | W.A. Mozart. | Oeuvre I. | á Amsterdam. | chez J: Schmitt. Marchand de Musique | dans le Warmoes-straat

Location: A Wn, D Tu, GB Lbl, I Vc, NL At, NL DHa, US R.

Dating: c1783.

Remarks: G major, E minor, E-flat major. KV 293a=301, 300c=304, 293b-302. First edition *Six sonates pour clavecin ou forté piano, avec accompagnement d'un violon ... oeuvre premier* by Sieber (Paris, 1778) (RISM M 6475). K dates Schmitt c1780. Specific selection in Schmitt's edition not found in other early editions. Probably Schmitt thus reprinted the first edition. W1787 Mar, 2. AC Aug 19, 1783.

**149. Mozart, Wolfgang Amadeus**

**MM 6792a**

Sonate | pour le | Clavecin ou Forte Piano | Composee | par | W. A. Mozart | Oeuvre 56. | a Amsterdam Chez J. Schmitt | dans le Warmoes-straat | Prix f1-10. [Th. Koning, fecit.] (Sp.).

Location: D DEsa, D URS.

Dating: 1793-1796.

Remarks: A major. KV 331=300i. First edition *Trois sonates pour le clavecin ou pianoforte ... oeuvre VI* by Artaria, plate number 47 (Vienna, WZ Aug 25, 1784) (RISM M 6780). Springer's edition apparently was published with two different title pages: one with mourning portrait of Mozart made by Th. Koning (indicates post death Mozart in 1791) (copy D DEsa), one without (copy D URS). Springer's edition is the only edition with opus number 56. 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796. Copy D DEsa pasted label: 'Chez N. Simrock à Bonn'.

**150. Mozart, Wolfgang Amadeus**

**M 6838**

KV 485, 616, 511. [Drei Rondos für Klavier (D, F, A)]. (Sp.).

Location: GB Lbl.

Dating: 1792-1796.

Remarks: D major, F major, A minor. KV 485, 616, 511. First editions KV 485: Artaria & Co., opus number 23, plate number 381 (Vienna, 1792) (RISM M 6827), KV 616: Artaria, plate number 349 (Vienna, 1791) (RISM M 7180) and KV 511: F.A. Hoffmeister, plate number 109 (Vienna, 1787) (RISM M 6841) resp. No title page so little extra information for dating. RISM does not state 'J. Schmitt & Comp.' which might indicate this edition is pre-1796.

**151. Mozart, Wolfgang Amadeus****MM 6875a**

Sonate | pour | le Clavecin ou Forte Piano | avec Accompagnement d'un | Violon | Composée  
| par | W.A. Mozart. | Oeuvre 54. | à Amsterdam, Chez J. Schmitt & Comp: | dans le  
Warmoes-straat | Prix f1-30- (Sp.).

Location: D URS.

Dating: 1796-1798.

Remarks: B-flat major. KV 570. First edition Artaria & Co., opus number 40, plate number 663 (Vienna, 1796) (RIMS M 6872). Springer's opus number 54 is close to the opus number 56 used by the edition André with plate number 1036 (Offenbach, 1797) (RISM M 6873). Violin part of first edition was supposedly prepared by André c1796 (K. 719). 'J. Schmitt & Compe.' indicates 1796-1798.

**152. Mozart, Wolfgang Amadeus****M 6940**

Trois Airs Variés | pour le | Clavecin ou Forte Piano | Composés | par | W. A. Mozart |  
Oeuvre. IV | á | Amsterdam | chez J: Schmitt Marchand en Musique | Prix f3-10

Location: A Wgm, A Wn, GB Lbl, US R.

Dating: 1779-1780.

Remarks: C major, G major, E-flat major. KV 189a=179, 173c=180, 299a=354. First edition published by Mad. Heina (Paris, 1778) (RISM M 6939). Pasted label on copy Schmitt's edition US R: 'Imported and Sold : by Longman & Broderip : No 26, Cheapside & N.13 Hay Market London Who have a regular Correspondence : with all the most eminent professors and publishers of Music in every part of Europe.' K dates Schmitt c1780. 'Marchand de musique' indicates 1779-1785.

**153. Mozart, Wolfgang Amadeus****M 7004**

Marche | des | Mariages Samnites | Varié | par | W: A: Mozart. | à Amsterdam | chez J.  
Schmitt | au Magazin de Musique dans le Warmoes-straat | Prix 16 sols

Location: A Wn, D Tu, GB Lbl, US R.

Dating: c1787.

Remarks: F major. KV 374c=352. First edition *Variations pour le clavecin ou pianoforte ... No 5* by Artaria & Co., plate number 90 (Vienna, 1786) (RISM M 6994). Handwritten on copy A Wn: 'À Francfort sur le Mein, chez W: N: Haueisen 48 t.[?].' K dates Schmitt c1788 and suggests that Schmitt based his edition on the first edition. AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant). 'Magazin de musique' without plate number suggests 1786-1791.

**154. Mozart, Wolfgang Amadeus****M 7101**

Ariette, | Ein Weib Ist Das | Herlichste Ding; | avec huit Variations | pour le | Clavecin ou  
Piano-forte, | Par | Mr. W. A. Mozart. | À Amsterdam | Chés J. Schmitt, | au Magazin de  
Musique | dans le Warmoesstraat. | Prix f1:-. (Sp.).

Location: A Wn, CH N, D F, D LÜh, D Mbs, D Tu, GB Lbl.

Dating: 1791-1793.

Remarks: F major. KV 613. First edition *Ariette avec variations pour le clavecin ou piano forte ... No 10* by Artaria & Co., plate number 341 (Vienna, WZ Jun 4, 1791) (RISM M 7096). Springer's edition appears to have been issued with two different title pages: one with mourning portrait (after 1791), one without. Similar edition with same title by J.J. Hummel, plate number 768 (Berlin/Amsterdam, AC Jun 9, 1792) (RISM M 7100). 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793.

**155. Mozart, Wolfgang Amadeus****M 7186**

[Trois rondeaux pour le clavecin ou forte piano, composés par W.A. Mozart. Oeuvre 23.] (Sp.).

Location: D BNu, D KNmi, D Mbs, GB Lbl.

Dating: 1792-1796.

Remarks: F major, D major, A minor. KV 616, 485, 511. First editions: KV 485, Artaria & Co., opus number 23, plate number 381 (Vienna, 1792) (RISM M 6827); KV 616, Artaria, plate number 349 (Vienna, 1791)(RISM M 7180) and KV 511, F.A. Hoffmeister, plate number 109

(Vienna, 1787) (RISM M 6841). No copy of title page received of Springer's edition so little extra information for dating. RISM does not state 'J. Schmitt & Comp.' which might indicate this edition is pre-1796. Similar to Springer-edition M 6838 although different sequence. Possibly partly reprint of first Artaria-edition with plate number 381 that also mentions 'opra 23'.

## **Naumann, Johann Gottlieb (1741-1801)**

### **Zimmermann 1991**

Reiner Zimmermann, *Johann Gottlieb Naumann: geboren am 17. April 1741 in Blasewitz, gestorben am 23. Octbr. 1801 zu Dresden, Churfürstl. Sächs. Capellmeister. Anlässlich der 250. Wiederkehr seines Geburtstages herausgegeben* (Dresden: Verlag der Kunst, 1991).

### **156. Naumann, Johann Gottlieb**

**N 264**

Trois Quatuors choises | Pour le | Clavecin ou Piano Forte | avec l'Accompagnement | d'une Flute, Violon, et Basse. | Composées par | Mr. Nauman, Maitre de Chapelle de | S.A.S. Electorale de Saxe &c. &c. | Oeuvre I. | á Amsterdam chès I: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f2.-.

Location: D Tu, GB Lbl, S L, S Skma, US Wc.

Dating: 1780-1782.

Remarks: C major, E-flat major, F major. First edition *Six quatuors pour le clavecin avec l'accompagnement d'une flûte, violon et basse ... oeuvre premier* by J.J. Hummel, plate number 180 (Amsterdam, 1780) (RISM N 263). Schmitt made a selection of 3 out of the Hummel-edition. W1782, 32.

### **157. Naumann, Johann Gottlieb**

**N 267**

Six | Sonates | Pour le | Clavecin ou Piano Forte | avec L'accompagnement d'un | Violon | Composés | par | J: A: Nauman. | Maitre de chapelle, de | S: A: S: Electorale de Saxe . &c. &c. | Oeuvre II. | á Amsterdam, | chés J: Schmitt. | Marchand de Musique. dans le Warmoes-straat | H. Bordes. fecit | prix. f4-=-

Location: D KII, US Wc.

Dating: c1782.

Remarks: B-flat major, F major, A minor, G major, D major, C major. Exactly the same title as the edition by J.J. Hummel, plate number 433 (Amsterdam, 1782). AC Jun 04, 1782. Most probably Hummel was first.

## **Nicolai, Valentin**

### **158. Nicolai, Valentin**

Six Sonates : Pour le : Clavecin ou Piano Forte : avec l'Accompagnement : D'un Violon : Composés : par : V: Nicolai. : Oeuvre XI. : à Amsterdam Chès J: Schmitt. : dans le Warmoes-straat : Prix f3. (Sp.).

Location: NL At.

Dating: c1793.

Remarks: Probably (reprint of) *Six sonates for the piano forte or harpsichord with an accompaniment for a violin ... op. XI* by Longman & Broderip (London, BUC 1791) (RISM N 647) (C major, D major, F major, C major, G major, B-flat major). Longman & Broderip's probably also is the first edition as Nicolai reportedly lived in London again after six years in Paris from 1782-1788. Opus numbers 9 and 10 were published for the author in London in 1789 (G), opus number 14 in 1793 (Gerber NL, 586). 'J. Schmitt dans le Warmoes-straat' combined with plate footer 'Sp.' indicates 1793-1796.

## Pleyel, Ignace Joseph (1757-1831)

### Benton 1977

Rita Benton, *Ignace Pleyel: a thematic catalogue of his compositions* (New York: Pendragon Press, 1977).

### Benton 1990

Rita Benton, *Pleyel as Music Publisher. A Documentary Sourcebook of Early 19th-Century Music* (Stuyvesant, NY: Pendragon Press, 1990).

### 159. Pleyel, Ignace Joseph

P 2797

Concerto : Pour : L'Alto Viola Principale : avec l'Accompagnement des Plusieurs: Instruments, : Composé : par : Ignace Pleyel. : No. II. : á Amsterdam Chez J: Schmitt : au Magazin de Musique dans le Warmoes-straat : Prix f2-10 (Sp).

Location: D Tu, FIN A, GB Lbl, S SK.

Dating: 1791-1793.

Remarks: C major. Ben:(1047)104. First edition *Concerto Ir a violoncelle principal avec accompagnement de 2 violons, 2 alto, basse, 2 hautbois & cors ad libit. ... oeuvre 26* by Johann André, plate number 286 (Offenbach, 1789) (RISM P 2792). According to WM 203 André's edition might be a reprint of an earlier (unlocated) edition by Sieber. As there have been many reprints of this concerto for all kinds of settings as opus number 26 or number 1, it is difficult to say which reprint might have been the example for Springer. According to Benton Springer's reprint is the only edition for viola. Title page copy S SK has a printed label 'Hambourg, chés Günther & Böhme'. Benton dates edition Schmitt 1791-1796. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793. W1793 Jul, 2.

### 160. Pleyel, Ignace Joseph

P 3026

Quintetto : á : deux Violons: deux Taillies : & : Violoncelle : Composé : par : Ignace Pleyl : Oeuvre 8 Nro. I : á Amsterdam : chez J: Schmitt au Magazin de Musique dans le Warmoes-straat : Prix f 1-10-

Location: D HAmi, DK Kk, FIN A, I Vc, S L.

Dating: 1785-1786.

Remarks: E-flat major. Ben:(2518)271. First edition probably *1er Quintette à deux violons deux taillies et violoncelle* by F.A. Hoffmeister, plate number 19 (Vienna, 1785) (RISM P 3025). Benton dates edition Schmitt 1785-1791. Confirmed by absence of plate footer 'Sp.' in combination with 'Magazin de musique'. As Schmitt is the only other edition to use 'taillies' he must have reprinted the first edition. Interestingly opus number 8 is only used by Schmitt, by W.M. Haueisen (opus numbers 6 and 8 for quintets 271+272 and 273+276 resp.) (RISM P 3032 and 3044), by J.J. Hummel, plate number 491 for quintets 271-273 (AC Aug 19, 1786) (RISM P 3036) and by Longman & Broderip for quintets 271-273 (Dec 1786) (RISM P 3038). According to WM 1969, 441 Haueisen's edition is not printed by himself but by Schmitt and sold on commission by Haueisen. Haueisen made his own title pages for the works he sold in commission. Haueisen advertised for the 4 Pleyel quintets on Apr 10, 1787. All in all it seems very likely that Schmitt reprinted Hoffmeister in 1785 or early 1786 and was reprinted by Hummel and Longman & Broderip.

### 161. Pleyel, Ignace Joseph

P 3028

Quintetto : á : deux Violons: deux Taillies : & : Violoncelle : Composé : par : Ignace Pleyl : Oeuvre 8 Nro. II : á Amsterdam : chez J: Schmitt au Magazin de Musique dans le Warmoes-straat : Prix f 1-10-

Location: A Sm, D HAmi, DK Kk, I Vc, S L, US BETm.

Dating: 1785-1786.

Remarks: G minor. Ben:(2518.5)272. First edition *Quintetto II dal Sig: Pleyel* by F.A. Hoffmeister, plate number 26 (Vienna, 1786) (RISM P 3027). See P 3026. Benton dates edition Schmitt 1785-1791. Confirmed by absence of plate footer 'Sp.' in combination with 'Magazin de musique'. For further dating of this Schmitt edition see P 3026.

**162. Pleyel, Ignace Joseph****P 3034**

Deux : Quintetts : á : deux Violons: deux Taillies : & : Violoncelle : Composés : par : Ignace Pleyel : Oeuvre 8 Nro. 1&2 : á Amsterdam : chez J: Schmitt au Magazin de Musique dans le Warmoesstraat : Prix f 2-10-

Location: D Bhm, D HAmi, D Tu, NL At, SI Ln.

Dating: 1785-1786.

Remarks: E-flat major, G minor. Ben: (2518 and 2518.5)271-272. First editions see P 3026 and P 3028 by F.A. Hoffmeister (Vienna, 1785 and 1786). Benton dates edition Schmitt 1785-1791.

Confirmed by absence of plate footer 'Sp.' in combination with 'Magazin de musique'. For further dating of this Schmitt edition see P 3026.

**163. Pleyel, Ignace Joseph**

Quintetts Op. 8. No. 3 & 4. f 2:10.

Location: -

Dating: 1786.

Remarks: C major, A minor. Ben:(-)273 and 276. First editions *Quintetto III* *titio del Sig: Pleyel* and *Quintetto IV* *to di Pleyel* by F.A. Hoffmeister, plate numbers 46 and 74 (Vienna, 1786) (RISM P 3030 and PP 3055a). As will show at P 3046 one cannot be certain if this edition concerns a parallel edition by Schmitt or a reprint. A similar edition by W.N. Haueisen with opus number 8 (Frankfurt) was advertised in the F.R. Apr 10, 1787 (RISM P 3044). According to WM 1969, 441 Haueisen's edition is not printed by himself but by Schmitt and sold on commission by Haueisen. Haueisen made his own title pages for the works he sold in commission. For reprints of Ben:(-)273 by J.J. Hummel and Longman & Broderip see P 3026. For reprints of Ben:(-)276 see P 3046. AC Jan 22, 1788.

**164. Pleyel, Ignace Joseph****P 3126**

Six : Grand : Quatuors : á : deux Violons, Alto, & Violoncelle : Composés : par : Ignace Pleyel : Eleve tres digne du Celebre J: Haydn. : Oeuvre I. : á Amsterdam : chez J: Schmitt au Magazin de Musique : dans le Warmoes-straat : Prix f 6

Location: D Bc, D Tu, NL AT, NL DHmi, US IObenton.

Dating: c1785.

Remarks: C major, E-flat major, B-flat major, A major, D major, G major. Ben:(3026)301-302, 304, 303, 306, 305. First edition perhaps Artaria, plate number 115 (Paris, 1781?) (RISM P 3113) according to Benton. Perhaps R. Gräffer (Vienna, WZ Nov 1, 1783) (RISM P 3118). Difficult to say which has been Schmitt's example. See P 3484 for 301 arranged for harpsichord/piano forte. Benton dates edition Schmitt 1783-1791. AC Apr 21, 1785. Similar edition by J.J. Hummel, plate number 467 (Berlin/Amsterdam, AC Aug 18, 1785) (RISM P 3119).

**165. Pleyel, Ignace Joseph****P 3146**

Six : Grand : Quatuors : á : deux Violons, Alto, & Violoncelle : Composés : par : Ignace Pleyel : Eleve tres digne du Celebre J: Haydn. : Oeuvre II. : á Amsterdam : chez J: Schmitt au Magazin de Musique : dans le Warmoes-straat : Prix f 6

Location: E Mn, GB Lam, I Rsc, NL At, S L.

Dating: c1785.

Remarks: A major, C major, D major, E-flat major, G minor, B-flat major. Ben:(3099), 307, 108, 312, 310, 309, 311. First edition perhaps R. Gräffer, plate footer 'Pleyel O:II' (Vienna, WZ Dec 15, 1784) (RISM P 3140). Copy GB Lam of Schmitt's edition has a pasted label: 'Forster'. Benton dates edition Schmitt 1784-1791. 'Magazin de musique' without plate footer 'Sp' indicates 1786-1791. Similar edition by J.J. Hummel, plate number 476 (Berlin/Amsterdam, AC Nov 22, 1785). Probably Schmitt had acquired Gräffer's editions of the quartets P 3126 and P 3146 and reprinted them in the same period, as similar editions by Hummel also seem to indicate.

**166. Pleyel, Ignace Joseph****P 3211**

Trois : Quatuors : Pour : Deux Violons, Alto viola, : & : Violoncelle, : Composés : Par : Ignace Pleyel. : Oeuvre IX. : á Amsterdam chéz J: Schmitt, : au Magazin de Musique dans le Warmoesstraat : Prix f 3.



Location: AUS CANl, D LÜh, D Tu, E Mn, NL At, US PHu.

Dating: c1787.

Remarks: B-flat major, G major, C minor. Ben:(3295)331-333. First edition *XII nouveaux quatuors ... 1ere livraison* by Imbault, plate number 85 (Paris, JP Jan 31, 1786) (RISM P 3200). Benton dates Schmitt 1787-1791. Schmitt editions P 3211, P 3237, PP 3262a and P 3285 have the same title page. AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant). Only other edition with these three quartets as opus number 9 is J.J. Hummel's, plate number 626 (Berlin/Amsterdam, BN Jul 19, 1787) (RISM P 3199).

**167. Pleyel, Ignace Joseph**

**P 3237**

Trois : Quatuors : Pour : Deux Violons, Alto Viola, : & : Violoncelle. : Composés : Par : Ignace Pleyel. : Oeuvre X. : à Amsterdam chez J: Schmitt, : au Magazin de Musique dans le Warmoesstraat : Prix f3.

Location: AUS CANl, E Mn, S HÄ, S Skma, US R.

Dating: c1787.

Remarks: C major, A major, E-flat major. Ben:(3296)334-336. First edition *XII nouveaux quatuors ... 2e livraison* by Imbault, plate number 88 (Paris, JP Jan 31, 1786) (RISM P 3227). Benton dates edition Schmitt 1787-1791. AC 1787-06-07 (source is unclear if Jul 6 or Jun 7 is meant). Schmitt editions P 3211, P 3237, PP 3262a and P 3285 have the same title page. Only other edition with these three quartets as opus number 10 is J.J. Hummel's, plate number 626 (Berlin/Amsterdam, BN Jul 19, 1787) (RISM P 3226).

**168. Pleyel, Ignace Joseph**

**P 3358**

Trois : Quatuors : Pour : Deux Violons, Alto Viola, : et Violoncelle. : Dediés : à sa Majesté Le Roi de Naples. : Composés : Par : Ignace Pleyel : Oeuvre XXI : Libro II. : à Amsterdam. Chez J. Schmitt. `a son Magazin de Musique dans la Warmoesstraat. Prix f3-

Location: CH SO.

Dating: c1791.

Remarks: G major, A major, F minor. Ben:(3539)356-358. First edition *Six quatuors pour deux violons alto & basse ... 8e livre de quatuors 2. partie* by Imbault, plate number 244 (Paris, F.R. Feb 7, 1791) (RISM P 3353). Benton dates edition Schmitt 1791. Schmitt's editions P 3341 and P 3358 have the same title page. Similar edition by J.J. Hummel, opus number 30, lib. 2, plate number 682 (Berlin/Amsterdam, BN Apr 23, 1791).

**169. Pleyel, Ignace Joseph**

**P 3420**

Trois Quatuors : pour : La Flute Violon Alto : & Violoncelle : Composés : Par : I: Pleyel. : Oeuvre XX, : Liv: I : à Amsterdam. : Chez J: Schmitt. : á son Magazin de Musique dans la Warmoes-straat : Prix f 3

Location: D LÜh, NL At.

Dating: c1791.

Remarks: G major, B-flat major, C major. Ben:(3730)384-386. First edition probably *Trois quatuor pour flûte, violon, viola et violoncelle ... Oe. 28me* by Johann André, plate number 312 (Offenbach, Jan 25, 1790) (RISM P 3411). Benton dates Schmitt c1791. According to WM 194 the edition by Schmitt is a reprint of Artaria Comp. (opus number 21), plate number 289 (Vienna, WZ Jan 30, 1790) (RISM P 3412). Schmitt editions P 3420 and P 3452 have the same title page. Similar edition by J.J. Hummel, opus number 19, lib. 2, plate number 663 (Berlin/Amsterdam, AC Jan 30, 1790: in the press) (RISM P 3416).

**170. Pleyel, Ignace Joseph**

**P 3512**

Trois : Trios. : Pour le : Violon, Alto, & Violoncelle : Composés : par J: Pleyel. : Oeuvre XIII. : à Amsterdam, : chez J: Schmitt, au son Magazin dans le Warmoes-straat : Prix f2-

Location: CH Fcu, D HAmi, D Tu, E Mn.

Dating: c1788.

Remarks: E-flat major, D major, F major. Ben:(4022)401-403. First edition probably *Trois trios concertants pour violon, viola et violoncelle ... Oeuvre XI* by Johann André, plate number 179 (Offenbach, F.R. Aug 7, 1787) (RISM P 3493). Not clear which example Schmitt has used: F.A. Hoffmeister

(plate number 112; RISM P 3504), J. Bland (RISM P3499) and Longman & Broderip (RISM P 3509) all have published reprints in 1787. Benton dates Schmitt 1787-1791. AC Jan 22, 1788. The only other edition of these quartets as opus number XIII is J.J. Hummel's, plate number 715 (Berlin/Amsterdam, AC Jan 19, 1788) (RISM P 3505).

**171. Pleyel, Ignace Joseph**

**P 3626**

Ben (4376) 432, 431, 433. Trois trios [G, C, B] pour le clavecin ou piano-forte, flûte ou violon & violoncelle ... oeuvre XVII, liv. I.

Location: CH Fcu, US Wc.

Dating: 1788-1791.

Remarks: G major, C major, B-flat major. Ben:(4376)432, 431, 433. First edition *Six sonates for the piano forte or harpsichord with an accompagnement for a flute or violin and violoncello ... Oeuvre* [14] *Partie* [1] by Imbault (Paris, F.R. Jan 21, 1788) (RISM P 3613) or Longman & Broderip (opus number 16) (London, Stationer's Hall Jun 27, 1788) (RISM P 3601). Benton dates Schmitt 1788-1791. No plate footer 'Sp.'. Reprint by J.J. Hummel as opus number XVII, libro 1, plate number 646 (Berlin/Amsterdam, 1789-1791) (RISM P 3612) is connected to Schmitt's edition according to WM 171.

**172. Pleyel, Ignace Joseph**

**P 3724**

Trois Trios : Pour le : Clavecin ou Piano-Forte : avec Violon : & : Violoncelle : Composés : Par : I: Pleyel : Oeuvre 41. : Liv: I. : à Amsterdam Chez J. Schmitt. : dans le Warmoes=straat : Prix f3-10- (Sp.).

Location: D B, FIN A, NL DHnoske.

Dating: 1793-1796.

Remarks: C major, F major, D major. Ben:(4561)443-445. First edition *Three grand sonatas for the piano-forte or harpsichord in which are introduced for the subjects of the adagios & last movements select Scottish airs with accompaniments for a violin and violoncello ... 1st set* by Preston (Thomson) (London, Stationer's Hall May 27, 1793) (RISM P 3722). D B-copy of Springer's edition has a title page by Henning (Pleyel Oeuvre 41), however plate footer 'Sp.'. This Henning edition is also recognized by WM 261, but not recorded in RISM. According to D B the title page of Henning edition: Ben (4542) 446-48 (Henning: Pleyel Oeuvre 42), plate number 60 (1794-1829)(P 3734) is used with a label 'Oeuvre 41' pasted over the original opus indication 'Oeuvre 42'. This indicates perhaps reprint by Henning of edition Springer PP 3738a or earlier mixing up of editions. Benton dates edition Schmitt 1793-1798. According to WM 261 edition Schmitt is a reprint of Johann André, opus number 41, plate number 656 (Offenbach, F.R. Dec 13, 1793) (RISM P 3713). 'J. Schmitt dans le Warmoes=straat' combined with plate footer 'Sp.' indicates Springer edition 1793-1796. Similar Hummel edition, opus number 37, plate number 837 (Berlin/Amsterdam, AC May 29, 1794).

**173. Pleyel, Ignace Joseph**

**P 3805**

Grande Sonate : Pour : Le Clavecin ou Forte Piano : Avec Accompagnement d'un : Violon & Violoncelle : Composé : Par : J: Pleyel. : Oeuvre 45. : No. I. : À Amsterdam, Chez J: Schmitt & Compe. : dans le Warmoes=straat. : Prix f. 1,-16. (Sp ).

Location: FIN A, US Wc.

Dating: c1797.

Remarks: F Major. Ben:(4673)465. First edition *Trois grandes sonates pour forte-piano avec accompagnement de violon et violoncelle ... oeuvre 31* by the author, plate number 9 (Paris, 1796-1797) (RISM P 3788). Edition Springer is probably connected to the reprints by Johann André, opus number 46, plate number 993 (Offenbach, F.R. Dec 27, 1796) (RISM P 3782) and by J.J. Hummel, opus number 44, 1-3, plate number 887 (Berlin/Amsterdam, BN Feb 11, 1797) (RISM P 3804, 3806 and 3809). Benton dates Schmitt 1797. This is supported by WM 321 and by Springer's imprint 'J. Schmitt & Compe.' (this was used by Springer in 1796-1798). Springer editions P 3805, P 3807 and P 3810 all have the same title page.

**174. Pleyel, Ignace Joseph****P 3807**

Grande Sonate : Pour : Le Clavecin ou Forte Piano : Avec Accompagnement d'un : Violon & Violoncelle : Composé : Par : J: Pleyel. : Oeuvre 45. : No. II. : À Amsterdam, Chez J: Schmitt & Compe. : dans le Warmoes=straat. : Prix f. 1,-16. (Sp).

Location: D RH, FIN A, NL DHnoske, US Wc.

Dating: c1797.

Remarks: C major. Ben:(4674)466. First edition *Trois grandes sonates pour forte-piano avec accompagnement de violon et violoncelle ... oeuvre 31* by the author, plate number 9 (Paris, 1796-1797) (RISM P 3788). Edition Springer probably is connected to the reprints by Johann André, opus number 46, plate number 993 (Offenbach, F.R. Dec 27, 1796) (RISM P 3782) and by J.J. Hummel, opus number 44, 1-3, plate number 887 (Berlin/Amsterdam, BN Feb 11, 1797) (RISM P 3804, 3806 and 3809). Benton dates Schmitt 1797. This is supported by WM 321 and by 'J. Schmitt & Compe.' (used by Springer in 1796-1798). Springer editions P 3805, P 3807 and P 3810 all have the same title page. Copy SF A does not have plate footer 'Sp.'. According to RISM and Benton other copies of this edition apparently do.

**175. Pleyel, Ignace Joseph****P 3810**

Grande Sonate : Pour : Le Clavecin ou Forte Piano : Avec Accompagnement d'un : Violon & Violoncelle : Composé : Par : J: Pleyel. : Oeuvre 45. : No. III. : À Amsterdam, Chez J: Schmitt & Compe. : dans le Warmoes=straat. : Prix f. 1,-16. (Sp).

Location: CH Fcu, FIN A, NL At, NL DHnoske, US Wc.

Dating: c1797.

Remarks: E-flat major. Ben:(4675)467. First edition *Trois grandes sonates pour forte-piano avec accompagnement de violon et violoncelle ... oeuvre 31* by the author, plate number 9 (Paris, 1796-1797) (RISM P 3788). Edition Springer probably is connected to the reprints by Johann André, opus number 46, plate number 993 (Offenbach, F.R. Dec 27, 1796) (RISM P 3782) and by J.J. Hummel, opus number 44, 1-3, plate number 887 (Berlin/Amsterdam, BN Feb 11, 1797) (RISM P 3804, 3806 and 3809). Mentioned in cello part of copy NL Tnk: 'Sonata III. J: Pleyel. Op: 45. (plate footer 'Sp.')'. Springer editions P 3805, P 3807 and P 3810 all have the same title page. Benton dates Schmitt 1797. This is supported by WM 321 and by 'J. Schmitt & Compe.' (used by Springer in the period 1796-1798).

**176. Pleyel, Ignace Joseph**

[3 Quatuors de Mr. Pleyel, arrangés pour le Clavecin ou Piano-Forte, avec accompagnement de Violon et Violoncelle par M. Lachnith. Amsterdam, J. Schmitt].

Location: -

Dating: c1788.

Remarks: Parallel issue or reprint? E-flat major, A major, B-flat major. Ben:(4746)311, 303, 310. FR May 28, 1788. According to WM 203 Schmitt's edition is a reprint of Sieber's edition *Trois quatuor ... arrangés pour clavecin ou forte-piano avec violon et violoncelle par M. Lachnith, livre [2]* (Paris, 1788) (RISM P 3865). Also reprints of Sieber by Johann André, plate number 352 (Offenbach, Fall 1790)(RISM 3863) and by Longman & Broderip (London, 1790-1791) (RISM P 3864).

**177. Pleyel, Ignace Joseph****PP 3985b**

Trois Trios | Pour Le | Clavecin ou Piano-Forte | avec Violon | & | Violoncelle | Composés | Par | J. Pleyel | Oeuvre XXXII | á Amsterdam. Chés J. Schmitt | á Son Magazin de Musique dans le Warmoes=straat | Prix f3-10.

Location: CH BM.

Dating: 1790-1791.

Remarks: F major, G major, E-flat major. Ben:(-)437-439. First edition *Three sonatas for the piano-forte or harpsichord with accompaniments for a violin and violoncello ... Op. XXI* by Longman & Broderip (London, Stationer's Hall Sep 20, 1790) (RISM P 3678). Edition Schmitt probably is a reprint either of the edition by Johann André, plate number 353 (Offenbach, FR Oct 18, 1790) (RISM P 3664) or the edition by B. Schott, plate number 143 (Mainz, FR Oct 18, 1790<sup>167</sup>) (RISM P 3682)

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<sup>167</sup> Müller 1977, 136-137.

(both opus number 32). 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791. Comparable edition by J.J. Hummel, opus number 28, lib. 1, plate number 748 (Berlin/Amsterdam, 1791).

**178. Pleyel, Ignace Joseph**

**P 4006**

Six Duos : pour le : Violon & Violoncelle : composés : par : J: Pleyel. : Oeuvre XVI : à Amsterdam chez J: Schmitt. : à son Magazin de Musique dans le Warmoes=straat : Prix f3.

Location: D HAmi, D Tu, GB Ckc, NL DHnoske.

Dating: c1788.

Remarks: C major, D major, F major, G major, A major, B-flat major. Ben:(5014)501-506. First edition according to WM 162 by Götz (Mannheim, F.R. Dec 22, 1787) (not in RISM) (Ben:(5008)501-506). Benton dates Schmitt 1788-1791. According to WM 162 Schmitt's edition was published mid 1788. Schmitt might have taken the edition by Johann André, plate number 194, opus number 13 (Offenbach, F.R. Mar 8, 1788) as example. The only other edition with opus number 16 is J.J. Hummel's, plate number 642 (Berlin/Amsterdam, BN Dec, 25, 1788) (RISM P 4003).

**179. Pleyel, Ignace Joseph**

**P 4055**

Six Duos : pour le : deux Violons. : composés : par : J: Pleyel. : Oeuvre XVIII : [à] Amsterdam chez J: Schmitt. : [à] son Magazin de Musique dans le Warmoes=straat : Prix f3.

Location: D HAmi, D Tu, GB Lbl, NL DHnmi, S VII.

Dating: 1789-1791.

Remarks: D major, B-flat major, A major, F major, C major, E minor. Ben:(5073)514, 513, 515, 516, 517, 518. First editions *Six duo concertans pour deux violons ... gravés après le manuscrit original de l'auteur oeuvre 17e 2e livre* by Boyer, plate number 68 (Paris, JP Feb 17, 1789) (RISM P 4031) and *Six duets for two violins composed and dedicated to Wilson Braddyl Esqr ... op. XV* by Longman & Broderip (London, Stationer's Hall Jan 14, 1789) (RISM P 4041). Benton dates Schmit 1789-1791. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791. Schmitt's example might have been the edition by Artaria Comp., plate number 230, opus number 18 (Vienna, WZ Mar 29, 1789) (RISM P 4028). The opus number 24 used by J.J. Hummel, plate number 801 (Berlin/Amsterdam, 1790) (RISM P 4036) suggests that he has used one of the many reprints as opus number 23 as example.

**180. Pleyel, Ignace Joseph**

**P 4087**

Trois Duos : pour Deux : Violons. Composés : par : J: Pleyel : Oeuvre XIX. : Liv.:I : a Amsterdam chez J:Schmitt : á son Magazin de Musique dans la Warmoes=straat : Prix f 1-10.

Location: IRL Dam, NL DHnoske, S VII, US PHu.

Dating: 1789-1791.

Remarks: C major, G minor, A major. Ben:(5167)519-521. First edition *Six duos pour deux violons ... 3e livre de duos de violon* by Imbault, plate number 150 (Paris, JP Jul 13, 1787) (RISM P 4075). Schmitt might have taken the edition opus number 19 by Artaria Comp., plate number 243 (Vienna, WZ May 2, 1789) (RISM P 4078) as example. Benton dates Schmitt 1789-1791. Schmitt's editions P 4087 and P 4094 have the same title page. It is not clear if the edition by J.J. Hummel as opus number 20, plate number 738 (Berlin/Amsterdam, AC Nov 21, 1789) (RISM P 4074) is in some way connected to Schmitt's.

**181. Pleyel, Ignace Joseph**

**P 4094**

Trois Duos : pour Deux : Violons. Composés : par : J: Pleyel : Oeuvre XIX. : Liv.:II : a Amsterdam chez J:Schmitt : á son Magazin de Musique dans la Warmoes=straat : Prix f 1-10.

Location: D HAmi, IRL Dam, GB Lbl, RUS Mrg, S Skma, S VII, US IO.

Dating: 1789-1791.

Remarks: G major, F major, B-flat major. Ben:(5168)523, 524, 522. First edition *Six duos pour deux violons ... 3e livre de duos de violon* by Imbault, plate number 150 (Paris, JP Jul 13, 1787) (RISM P 4075). Schmitt might have taken the edition opus number 19 by Artaria Comp., plate number 243 (Vienna, WZ May 2, 1789) (RISM P 4078) as example. Benton dates Schmitt 1789-1791. Schmitt's editions P 4087 and P 4094 have the same title page. It is not clear if the edition by J.J.

Hummel as opus number 20, plate number 738 (Berlin/Amsterdam, AC Nov 21, 1789) (RISM P 4074) is in some way connected to Schmitt's.

**182. Pleyel, Ignace Joseph**

**P 4407**

Deux Sonates : pour le : Clavecin ou Forte Piano : avec Accompagnement d'un Violon ad libitum : Composés : par : J: Pleyel. : Oeuvre VII. : à Amsterdam : Chez J; Schmitt au Magasin de Musique dans la Warmoesstraat : Prix f2-:

Location: DK Kk, S Skma.

Dating: c1787.

Remarks: B-flat major, G major. Ben:(5732)571-572. First edition appears to be *Deux grandes sonates pour le clavecin ou le forte piano avec accompagnement d'un violon ad libitum ... oeuvre VIIe* by Imbault, plate number 268 (Paris, May 15, 1787 (Benton 1977, 283)) (RISM P 4402). Probably though the unlocated edition by Johann André opus number 7 (Ben:(5703)571-572) is older (not in RISM, not in WM) because his Pleyel-editions opus number 5 date Jan 1, 1787 and opus number 9 Apr 4, 1787 (see WM 151-153). Benton dates Schmitt c1787-1791. AC Tu Jan 22, 1788. A similar edition by W.N. Haueisen with opus number 7 (Frankfurt) was advertised in the F.R. Jan 19, 1787 (RISM P 4401). According to WM 1969, 441 Haueisen's edition was not printed by himself but by Schmitt and sold on commission by Haueisen. Haueisen made his own title pages for the works he sold in commission. A similar edition by J.J. Hummel, opus number 23, plate number 661 (Berlin/Amsterdam, BN Jan 30, 1790) was published much later.

**183. Pleyel, Ignace Joseph**

**P 4421**

Sonata : pour : le Clavecin ou Piano Forte : Composé : par : J: Pleyel : á Amsterdam. : chez J: Schmitt. : á son Magasin de Musique dans la Warmoes=straat. : Prix fl.-.

Location: D HAmi, D Tu, NL DHnmi, US CHH.

Dating: 1788-1791.

Remarks: B-flat major. Ben:(5733)573. First edition *Sonate pour le clavecin ou piano-forté avec accompagnement de violon obligé ... No 14 du Journal de Musique pour les Dames* by Johann André, plate number 197 (Offenbach, F.R. Feb 9, 1788) (RISM P 4413). Benton dates Schmitt 1788-1791. Handwritten on copy US CHH: 'Imported & Sold by J Bland : N 45 Holborn : pr 2/-'.

**184. Pleyel, Ignace Joseph**

**P 4550**

Sonate : pour le : Clavecin ou Piano Forte : avec l'accompagnement : d'un Violon : Composé : par : I: Pleyel : Oeuvre 43. : á Amsterdam Chez J. Schmitt. : au Magasin de Musique dans le Warmoes=straat : Prix fl-10. [(Le tout ensemble. No. 32.)]

Location: D DESA, FIN A, NL DHnmi.

Dating: 1792-1793.

Remarks: D major. Ben:(2614)284. First edition *II Quintetti del Sig. I. Pleyel accomodati per il forte-piano ed un violino ...* [no. 5 and 6] by F.A. Hoffmeister, plate number 205 (Vienna, Oct 1789) (RISM P 4547). Lost copy of Schmitt's edition at FIN A has plate footer 'Sp.' according to Benton. The use of the word 'sonate' by Springer might indicate that he has taken the edition by Johann André, plate number 305 (Offenbach, F.R. Apr 12, 1790)(RISM P 4546) or by J. Bland (London, 1792?) (RISM P 4549) (Ben:(2612) 284) as example. At the D DESA copy of Springer's edition page numbering 100 etc. for violin part and footer 'Le tout ensemble. No. 32.' indicate that this is the edition by J. Bland with a title page by Springer. Benton dates Bland and Schmitt '1792?' and 1791-1797 respectively. 'Magazin de musique' combined with plate footer 'Sp.' used until 1793.

**185. Pleyel, Ignace Joseph**

**P 4795**

Trois Sonates : a Quatre Mains : pour le Clavecin ou Piano Forte : Composés : par : Igna: Pleyel : Oeuvre 34. : à Amsterdam Chez J: Schmitt. : Au Magasin de Musique dans le Warmoes=straat : Prix f4. (Sp:).

Location: CH Bchristen, D Rp, GB Lhaas, NL At.

Dating: c1791.

Remarks: B-flat major, G major, D minor. Ben:(5222)522-524. First edition probably the edition *Three original duetts for two performers on the piano-forte or harpsichord ... op. XXII* by R. Birchall (London, 1789-1791) (RISM P 4787) or by Longman & Broderip (London, Statnioner's Hall Mar

18, 1791) (RISM P 4793). Benton dates Schmit 1789-1791. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793.

## **Rosetti, Antonio (1750-1792)**

### **Murray 1996**

Sterling E. Murray, *Antonio Rosetti (Anton Rösler) ca. 1750-1792. A Thematic Catalog* (Warren, MI: Harmonie Park Press, 1996) (**Mur**).

### **186. Rosetti, Antonio**

**R 2577**

Trois | Symphonies | à | Grande Orchestre | Composées. | par | A: Rosetti | Oeuvre I | à Amsterdam, Chés J: Schmitt. | Marchand de Musique, dans le Warmoes=straat | Prix f4-10- (Sp.).

Location: B Br, CH Zz, D AAm, FIN A, GB Ckc, GB Lbl, I Bc, RUS Mrg.

Dating: 1781-1783.

Remarks: D major, E-flat major, B-flat major. Mur: A10, A23 version B, A45. According to Murray (G) and Gerber AL, 325, Schmitt's edition dates c1780. First authorized printed edition of A23 version A and A45 by Sieber (Paris, 1782) (RISM R 2576). A10 (composed c1773-1776) only seems to have been printed by Schmitt. Interestingly A10 and A45 have been handcopied by a Pater Stefan [Johann Anton] Paluselli (A ST: L II 7 (c1785?) (not in RISM) and L II 13 (c1780) (RISM A/II/2267)). A23 version B is also part of aforementioned manuscript as L II 16 (dated 1780) (RISM A/II/2270). It seems possible that Schmitt has used this manuscript as example for his edition. 'Marchand de musique' indicates 1779-1785. Review in the MM 1783, 73-74.

### **187. Rosetti, Antonio**

**R 2589**

Sinfonie | à | Grand Orchestre | Composée | par | Mr. A: Rosetti | No. V | à Amsterdam. Chés J. Schmitt. | dans le Warmoes=straat. | Prix f2-10 (Sp.).

Location: D Mbs, FIN A, NL At.

Dating: c1796.

Remarks: G major. Mur: A39. Kaul I:16. Gerber NL, dates Schmitt's edition 1796. First edition Sieber (Paris, 1787) (RISM R 2581). Copy D Mbs has pasted label 'Bonn, N. Simrock'. W1796 Apr, 1. 'J. Schmitt dans le Warmoes=straat' combined with plate footer 'Sp.' indicates 1793-1796.

### **188. Rosetti, Antonio**

**R 2611**

Quartetto | à | Deux Violons, Alto, et | Violoncello | Composé | par | A. Rosetti. | Nro. II. | à Amsterdam. | Ches J. Schmitt, | Dans le Warmoes=straat.

Location: D WINTje, GB Lbl, NL Uim, US CHH.

Dating: c1780.

Remarks: E-flat major. Mur: D8. Kaul IV:1(3). Schmitt's edition is one of the first printed editions (c1781 according to Mur. The only other very early edition is the one by Sieber (Paris, 1781-1782) (RISM R 2606). Another possible example for Schmitt's edition is another manuscript by pater Stefan [Johann Anton] Paluselli (c1780) (A ST: M IV 46) (RISM A/II/2252) (see R 2577). W1782, 34. AC Sep 26, 1780.

## **Sacchini, Antonio (1730-1786)**

### **189. Sacchini, Antonio**

**S 291**

Six | Sonate | Pour le Clavecin ou le Forte Piano; | avec Accompagnement d'un Violon. Composés Par | A.ntonio Sacchini | Oeuvre III. | A Amsterdam | Chez Joseph Schmitt Marchand de Musique dans | le Warmoes=straat | Prix: f4-30

Location: B Bc, D Tu, I Vc, NL DHnmi.

Dating: c1779.

Remarks: B-flat major, C major, A major, E-flat major, F major, E major. First edition Robert Bremner (London, 1779) (RISM S 293). Similar editions by Sieber (Paris, s.a.) (RISM S 290) and Burchard Hummel & fils (The Hague, s.a.) (RISM S 292). AC Nov 18, 1779.

## Schmittbauer, Joseph Aloys (1718-1809)

### Niemöller 1962

Klaus Wolfgang Niemöller, 'Joseph Aloys Schmittbauers Werke und ihre Würdigung im 18. Jahrhundert', in *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag am 7. Juli 1962. Überreicht von Freunden und Schülern. Herausgegeben von Heinrich Hüsch* (Regensburg: Gustav Bosse Verlag, 1962), 377-390.

### 190. Schmittbauer, Joseph Aloys

S 1828

Quartetto | Periodique | à | Flute Traversiere, Violon, Alto, | & | Violoncello | Composée | par | M.I. Schmittbauer | Nro. II. | á Amsterdam | Chez J: Schmitt.

Location: B Bc, E Mn, I Vc, RUS Mrg, US Wc.

Dating: 1774-1778.

Remarks: D major. First edition probably *Six quatuors pour une flûte, deux violons et violoncelle ... Oeuvre I*, plate number 14 (Mannheim, Götz; Karlsruhe, author; Offenbach, Johann André; 1774) (RISM S 1825). D major, G major, C major, A major, E-flat major, F major. Schmitt apparently has used the same printing plate as for other 'Quartetto's periodique' like K 173 and S 4486 (1774-1778). He did not yet use the imprint 'Marchand de musique'. This indicates that the edition is pre-1779. W1782, 35.

### 191. Schmittbauer, Joseph Aloys

S 1829

Quartetto | Periodique | à | Flute Traversiere, Violon, Alto, | & | Violoncello | Composée | par | M.I. Schmittbauer | Nro. III. | á Amsterdam | Chez J: Schmitt. | f.1.

Location: GB Lbl.

Dating: c1783.

Remarks: G major. First edition probably *Six quatuors pour une flûte, deux violons et violoncelle ... Oeuvre I*, plate number 14 (Mannheim, Götz; Karlsruhe, author; Offenbach, Johann André; 1774) (RISM S 1825). D major, G major, C major, A major, E-flat major, F major. Schmitt apparently has used the same printing plate as for other 'Quartetto's periodique' like K 173 and S 4486 (1774-1778). W1783, 5. AC Mar 22, 1783.

### 192. Schmittbauer, Joseph Aloys

S 1832

Trois Quatuors | pour le | Clavecin ou Piano Forte | avec l'Accompagnement | d'une Flute Violon et Basse. | Composees | par | Mr. Schmittbauer, | Oeuvre I | à Amsterdam chés J: Schmitt. | Marchand de Musique dans le Warmoes-straat | Prix f3:-:

Location: CH SO.

Dating: c1783.

Remarks: A major, ..., ... First edition probably Bossler, plate number 5 (Speyer, -1781) (RISM S 1831). W1784, 2. AC Aug 19, 1783.

## Schröter, Johann Samuel (1752-1788)

### Schwarz 1993

Franz Josef Schwarz, "Ihr, werth des Beyfalls!" *Die Schröters. Studien zu einer Musikfamilie des späten 18. und frühen 19. Jahrhunderts* (Tutzing: Hans Schneider, 1993) (Mainzer Studien zur Musikwissenschaft 29).

### 193. Schröter, Johann Samuel

S 2201

Trois concerts pour le clavecin ou piano forte avec l'accompagnement de deux violons, taille, et basse.



Location: D WRtI, (I Nc), I PAc.

Dating: c1780.

Remarks: C major, D major, G major. First edition *Six concertos for the harpsichord or piano forte with accompaniments for two violins, a tenor and bass ... opera V*, plate number 103 by William Napier (London, 1774) (RISM S 2187). D major, G major, F major, C major, B-flat major, E-flat major. The reprint by Boyer (Paris, 1780) (RISM S 2192) was indicated as opus number 6. Probably Boyer's edition has been the example for Schmitt as Boyer's was advertised in the JP May 20, 1780. Schmitt's editions were advertised in the AC Sep 26, 1780 as opus 7 and 8. Similar editions by J.J. Hummel, plate numbers 191 and 192 (Berlin/Amsterdam, c1780) (RISM S 2199 and S 2204) were advertised in the AC Oct 28, 1780. Both use different sequences of keys compared to the possible Parisian example and also to each other. This makes it difficult to conclude if Hummel or Schmitt reprinted the other's edition. Just based on the advertisements, Schmitt appears to be the earlier of these two editions. Copy I Nc is S 2205, not S 2201 as stated in RISM.

#### 194. Schröter, Johann Samuel

S 2205

Trois Concerts. | pour le | Clavecin ou Piano Forte | avec l'Accompagnement de Deux | Violons, Taille, et Basse | Composés par | J: S: Schröeter. | Oeuvre VIII. Prix f 4-10- | à | Amsterdam | Chez J: Schmitt Marchand de Musique | dans le Warmoest-straat.

Location: D WRtI.

Dating: c1780.

Remarks: F major, B-flat major, E-flat major. First edition *Six concertos for the harpsichord or piano forte with accompaniments for two violins, a tenor and bass ... opera V*, plate number 103 by William Napier (London, 1774) (RISM S 2187). D major, G major, F major, C major, B-flat major, E-flat major. The reprint by Boyer (Paris, 1775) (RISM S 2192) was indicated as opus number 6. Probably Boyer's edition has been the example for Schmitt as Boyer's was advertised in the JP May 20, 1780. Schmitt's editions were advertised in the AC Sep 26, 1780 as opus 7 and 8. Similar editions by J.J. Hummel, plate numbers 191 and 192 resp. (Berlin/Amsterdam, c1780) (RISM S 2199 and S 2204) were advertised in the AC Oct 28, 1780. Both use different sequences of keys compared to the possible Parisian example and also to each other. This makes it difficult to conclude if Hummel or Schmitt reprinted the other's edition. Just based on the advertisements Schmitt appears to be the earlier of these two editions. Copy I Nc is S 2205, not S 2201 as stated in RISM. Br.suppl. XIV, 55 (1781).

#### 195. Schröter, Johann Samuel

S 2212

Deux | Sonates | Pour le | Clavecin ou Piano Forte | avec l'Accompagnement d'un Violon | Composés Par | Mr. Schroeter | op | IX | à Amsterdam, Chez I: Schmitt | au Magasin de Musique dans le Warmoes-straat. | 1-10

Location: NL DHa.

Dating: c1786.

Remarks: D major, A major. First edition *Six sonates for the piano forte or harpsichord with accompaniments for a violin and violoncello ... opera VI*, plate number 157 by William Napier (London, c1786). A major, F major, G major, B-flat major, D major, E-flat major. These concertos were reprinted by Sieber as opus number 8 and 9 (Paris, GF May 22, 1787) (RISM S 2206 and S 2210). Similar editions by Schott, plate numbers 53 and 58 (Mainz, Sep 1787) (RISM S 2207 and 2211). 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791. W1787 Mar, 3, so Schmitt probably used Napier's edition as example.

### Smart, Thomas

#### 196. Smart, Thomas

[Préludes pour le Clavecin]

Location: -

Dating: c1788-1798.

Remarks: Parallel issue or reprint? First edition *Preludes ad libitum for the harpsichord or forte piano in all the most useful keys, flat and sharp, for the use of young practitioners* by John Bland (London, c1788) (RISM S 3607). According to Gerber NL, 212 Schmitt had this edition also printed.

### Stamitz, Carl (1745-1801)

#### DTB 1902

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern* 4 (Leipzig: Breitkopf & Härtel, 1902), LI-LIII.

#### DTB 1914

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern* 27 (Leipzig: Breitkopf & Härtel, 1914), 107 ev.

#### DTB 1915

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern* 28 (Leipzig: Breitkopf & Härtel, 1915), XX-XXI, XLVI-LVIII.

#### Kaiser 1962

F.C. Kaiser: *Carl Stamitz (1745–1801): biographische Beiträge, das symphonische Werk, thematischer Katalog der Orchesterwerke* ([S.l.]: [s.n.], 1962) (**Kai**).

### 197. Stamitz, Carl

S 4419

La Chasse | Sinfonie | a Grand Orchestre | Par | C: Stamitz | A Amsterdam | Chez Joseph Schmitt | dans le Warmoes straat | prix f2

Location: A Wgm, B Br, D WRdn, FIN A.

Dating: 1776-1778.

Remarks: D-major. First edition Sieber (Paris, 1772) (RISM S 4418). Schmitt probably reprinted the first edition as no other editions are known. W1782, 18. 'Chez Joseph Schmitt dans le Warmoes-sstraat' without plate footer 'Sp.' indicates early edition (1776-1778).

### 198. Stamitz, Carl

Conc. voor de Alt Viool Liv. I, f2

Location: -

Dating: c1780.

Remarks: D major. KaiVa1. *Concerto pour alto viola principale, deux violons, deux clarinettes, deux cors, ad libitum, deux alto viola, contrabasso con violoncello*. First edition Heina, Mme Berault (Paris, 1774) (RISM S 4464). The edition by W.N. Haueisen (Frankfurt) (RISM S 4465) was advertised in the O.P.A.Z. Aug 28, 1780. It seems likely that Schmitt has reprinted the Haueisen edition or sold Haueisen's edition with a new title page of his own. AC Sep 26, 1780: 'onder de pers' (will be printed) so probably printed by Schmitt.

### 199. Stamitz, Carl

S 4486

Quartetto | Periodique | á | Flute Traversiere, Violon, Alto | & | Violoncello | Composée | par | C.S. Stamitz | Nro. I. | á Amsterdam | Chez J: Schmitt.

Location: B Bc, E Mn, GB Gu.

Dating: 1774-1778.

Remarks: D-major. First edition author (Strasbourg, 1774) (RISM S 4481). C major, G major, D major, F major, B-flat major, A major. Could be a reprint of the first edition or of editions by Sieber (Paris, 1776) (RISM S 4484) or by J.J. Hummel, plate number 375 (Berlin/Amsterdam, AC Jun 19,1777). W1782, 35. Br.suppl. XII, 24 (1778). 'J. Schmitt' without plate footer 'Sp.' indicates pre-1779.

### 200. Stamitz, Carl

S 4519

Trois Trios | pour la | Flute Traversiere ou Violino Primo | Violino Secondo et Basso |

Composés | par | C: Stamitz | Oeuvre XXV. | à Amsterdam | Chez J: Schmitt | au Magazin de

Musique dans le Warmoes=straat | Prix f2 [London Imported & sold by J. Bland No. 45  
Holborn pr 4]

Location: GB Ckc, GB Gu, GB Lbl, RUS SPsc.

Dating: c1786.

Remarks: A major, C major, B-flat major. According to RISM Schmitt has made a compilation: A major = number 2 of *Six trios for a german flute, violin, and violoncello or two violins and a violincello* by John Preston, (London, c1785) (RISM S 4515) and B-flat major = number 5 of *Sei sonate a due violini, e violoncello ... opera I* by Johann André, plate number 31 (Offenbach, 1778) (RISM S 4508). In manuscript on copy GB Gu of Schmitt's edition: 'London Imported & Sold by J., Bland No., 45 Holborn pr ,,'. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

### 201. Stamitz, Carl

S 4532

Six Duos | à | Deux Violons | Composeés | par | Stamiz Le Fils. | à Amsterdam | Chez J: Schmitt. [J.F.]

Location: F Pc, GB Cpc, GB Lbl, S L.

Dating: c1778.

Remarks: E-flat major, B-flat major, F major, C major, G major, D major. Only other similar edition is Markordt (Amsterdam, c1778). MGG and G indicate Markordt as the first edition. W1782, 77 mentions Amsterdam edition (Schmitt or Markordt). Br.suppl. XII, 10 (1778). 'J. Schmitt' without plate footer 'Sp.' indicates pre-1779.

### 202. Stamitz, Carl

S 4549

Duo | à ún | Violon et Alto Viola | Composés par | C. Stamitz. | A Amsterdam. | Chez J. Schmitt dans le Warmoes Straat. | Prix f.1. | This is the favorite Duett which has: been play'd with such great applause | by Messrs. Cramer & Crosdill. | Imported & Sold by J. Bland N.45. Holborn. | Price 2 s.

Location: IRL Dam, GB Lbl, US PHu.

Dating: c1782.

Remarks: C major. First edition unknown. Same as S 4550. Copy of US PHu contains a catalogue by J. Bland (London). Printed on this copy's title page: "This is the favorite Duett which has : been play'd with such great applause : by Messrs. Cramer & Crosdill. : Imported & Sold by J. Bland No. 45. Holborn. : Price 2s." No Bland-edition mentioned in RISM, lot of similar London editions though. Most probably Schmitt edition sold as stock by Bland. W1783, 15.

### 203. Stamitz, Carl

S 4550

Duo | à ún | Violon et Alto Viola | Composés par | C. Stamitz. | A Amsterdam. | Chez J. Schmitt dans le Warmoes Straat. | Prix f.1. | This is the favorite Duett which has: been play'd with such great applause | by Messrs. Cramer & Crosdill. | Imported & Sold by J. Bland N.45. Holborn. | Price 2 s.

Location: E Mn, GB Lbl, I Vc, US R, US Wc.

Dating: c1782.

Remarks: C major. First edition unknown. Same as S 4549. Copy E Mn of Schmitt's edition contains catalogue J. Bland (London). Printed on title page of this copy: "This is the favorite Duett which has : been play'd with such great applause : by Messrs. Cramer & Crosdill. : Imported & Sold by J. Bland No. 45. Holborn. : Price 2s." No Bland-edition mentioned in RISM, lot of similar London editions though. Most probably Schmitt edition sold as stock by Bland. W1783, 15.

### 204. Stamitz, Carl

S 4556

Duo | pour le | Violon & Alto Viola | Composés par | C: Stamitz. | [No I.] | à Amsterdam Chèz J: Schmitt. | au Magazin de Musique | dans la Warmoes-straat | Prix 15 sols. (Sp.).

Location: CZ Pnm, D HAmi, D Tu, S Skma.

Dating: c1782 (c1792).

Remarks: A major. First edition unknown. According to RISM there seem to have been two other editions of this duet: by J.H. Henning, plate number 44 [Amsterdam] (RISM S 4557) and *The celebrated duett performed by Messrs Cramer and Crosdill ... [Duetto II]* by William Forster (London)

(RISM S 4558). The reference to Cramer and Crossdill in the title of Forster's edition makes it plausible that Schmitt's edition is dated c 1782 like S 4550 and S 4549. Plate footer 'Sp.' might indicate a second run by Springer. Strange though that apparently all copies left have 'Sp.' printed as plate footer. W1792 Oct, 6. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793.

**205. Stamitz, Carl**

**SS 4572a**

Sonata à 4 mains sur un clavecin ou forte piano.

Location: RUS Mrg.

Dating: c1779.

Remarks: Probably sixth sonata of opus number 15 by the author/M. Scherer (London, c1778) (RISM S 4561). Reprint by B. Hummel & fils as opus number 20 (The Hague) (RISM S 4563) (Br.suppl. XIII, 25 (1779-1780). AC Nov 18, 1779. W1782, 104.

**Tacet, Joseph (1760-c1790)**

**Byrne 1965**

Maurice Byrne, 'Schuchart and the Extended Foot-Joint', in *The Galpin Society Journal* 18 (1965), 7-13.

**206. Tacet, Joseph**

**T 3**

Trois Sonates | pour la | Flute & Basse. | Composés | par | Mr: Tacet. | Oeuvre I. | à Amsterdam chez J: Schmitt. | Marchand en Musique dans la Warmoes=straat. | Prix fl.

Location: D Tu, US Wc.

Dating: c1783.

Remarks: G major, C major, F major. First edition author (London) (RISM T 1). Probably reprint of edition Le Marchand (Paris, 1770) (RISM T 2): only other edition in French. Edition Le Marchand also mentions 'sonates' instead of 'solo's' like the first edition does. Gerber AL: after 1782. W1784, 6. 'Marchand de musique' indicates 1779-1785.

**Tomeš, František Václav (1759-1801)**

**207. Tomes, Frantisek Václav**

**T 947**

Trois Sonates | Pour le | Clavecin ou Forte Piano | Avec une | Flute ou Violon | Composés | par | Fr. Tomich. | Oeuvre III. | à Amsterdam Chez J: Schmitt. | dans le Warmoes=straat. | prix f 3. (Sp.).

Location: FIN A.

Dating: 1793-1796.

Remarks: C major, ..., ... Opus number 3. Reprint of first and apparently only other edition by the author/Longman & Broderip, opus number 3 (London, 1792) (RISM T 946). According to Gerber NL, 371 one of the sonatas is meant for piano with violin. 'J. Schmitt dans le Warmoes=straat' combined with plate footer 'Sp.' indicates 1793-1796.

**Tours, Jacob (1759-1811)**

**208. Tours, Jacob**

**TT 1043a**

Sonata à IV mains sur un clavecin ou forte piano.

Location: RUS SPsc.

Dating: 1784-1785.

Remarks: A major. Schmitt's edition is a reprint of the first edition by the composer (Rotterdam) (RISM T 1043). According to Gerber AL, 667 this Rotterdam edition was published after 1784. 'Marchand de musique' indicates 1779-1785.

## Viotti, Giovanni Battista (1755-1824)

### 209. Viotti, Giovanni Battista

V 1725

Concerto | Pour le | Violon Principale. | avec l'Accompagnement des Plusieurs Instruments. | Composé | Par | Mr: Viotti. | Nro. I. | à Amsterdam Chés J: Schmitt | au Magazin de Musique dans la | Warmoes=straat. | Prix f 2.

Location: CH SO, D DI, D W, I Mc, NL DHmi, S Skma, HR Zha.

Dating: 1786-1791.

Remarks: C major. Whi1. Gia32. Schmitt is only reprint of first edition by Sieber (Paris, 1782) (RISM V 1724). 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

## Vogler, Georg Joseph (Abbé Vogler) (1749-1814)

### DTB 1915

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern 28 (Leipzig: Breitkopf & Härtel, 1915), XXIV-XXV, LVIII-LXI.*

### 210. Vogler, Georg Joseph

V 2465

Wilhelmus van Nassau | Varié pour le | Clavecin ou Forte Piano | avec l'Accompagnement de Deux | Violons, Taille, et Basse ad Libitum | Dedié | à S: A: S: Monseigneur Guillaume V. | Prince d'Orange & Nassau | Stadhouder Hereditaire, Capitain Admiral General | des Provinces Unieés &c. &c. | par L'Abbé Vogler | Conseiller Ecclesiastique, & Directeur de la Musique | de S: M: le Roi de Suése | á Amsterdam Chéz J: Schmitt. | à Son Magazin de Musique dans la Warmoes=straat | Prix f1-10.

Location: CH N, FIN A, NL DHk.

Dating: c1789.

Remarks: C major. First edition Schmitt according to G (1789). Gerber NL, 479 dates Schmitt and similar London edition by Longman & Broderip (RISM V 2473) 1792. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791.

### 211. Vogler, Georg Joseph

V 2470

[Quartetto pour le forte piano, violon, alto et violoncelle. Composé par Mr. L'Abbé Vogler. Amsterdam I. Schmitt].

Location: US NH.

Dating: 1778-1791.

Remarks: E-flat major. First edition Bernhard Schott (Mainz, 1778). Gerber NL, 479 dates Schmitt and similar London edition 1792. Phrasing business address of Schmitt's edition unknown to author as no copy of the title page was available. No plate footer 'Sp.' though.

## Wendling, Johann Baptist (1723-1797)

### DTB 1914

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern 27 (Leipzig: Breitkopf & Härtel, 1914), 70 ev.*

### DTB 1915

*Denkmäler der Tonkunst in Bayern. Veröffentlicht durch die Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Bayern 28 (Leipzig: Breitkopf & Härtel, 1915), XXV, LXI-LXII.*

**212. Wendling, Johann Baptist****W 768**

Six Duos | Pour Deux | Flutes Traversieres. Composeés | Par | J: B: Wendling. | Oeuvre IX. | NB: cette oeuvre est arrangée par J: Schmitt. | à Amsterdam. | Chés J: Schmitt Compositeur et | Marchand de Musique dans le Warmoes=straat. | Prix f.3

Location: D SPLb, GB Ckc, GB Lbl, US NYp, US Wc.

Dating: c1782.

Remarks: G major, F major, D major, G major, E minor, C major. G22. First edition Götz, opus number 9, plate number 65 (Mannheim, 1781) (not in RISM) lost. These duos were also published in The Hague in 1781 by Burchard Hummel & fils as opus number 6 (RISM W 762). W1783, 14. AC Jun 04, 1782. Most likely that Schmitt made the arrangement from the first edition (same opus number).

**Wranitzky, Paul (1756-1808)****213. Wranitzky, Paul****W 2135**

Trois | Trios Concertants | pour un | Violon, Alto, & Violoncelle. | Dedieés à Monsieur | Jean Conrad. | Noble de Fingerlein, Chevalier du St. Empire. | par | Paul Wranitzky. | Oeuvre I. | Liv: I. | à Amsterdam Chés J: Schmitt. | à Son Magazin de Musique dans le Warmoes=straat | Prix f2.10. (Sp.).

Location: D HAmi, D Tu, DK Km, FIN A, GB Lbl, J Tma, NL At, P Ln, S L, US NYcu, RUS SPsc.

Dating: c1791.

Remarks: Liv 1: B-flat major, E-flat major, C major. Liv 2: D major, F major, G major. Plate footer 'Sp.' is only printed on the second liv. (Trio IV ev.). First edition might be Imbault, plate number 280 (Paris, c1790) (RISM W 2137). According to G Schmitt's edition dates 1790. According to WM 221 Schmitt's edition was advertised in the F.R. Apr 26, 1791. He also states that the edition by Johann André, plate number 445 (Offenbach, 1793) (RISM W 2138) is a reprint of Schmitt's edition. W1792 Oct, 6. 'Magazin de musique' combined with plate footer 'Sp.' indicates 1791-1793.

**Anonymus****214. [Anonymus]****ANAN 2656a**

Sonatina I (-VI) [C, ?, ?, ?, A].

Location: D Mbs.

Dating: late 18th century.

Remarks: C major, ..., ..., A major. According to D Mbs this could be a Schmitt edition. There are some similarities although for instance the sharps look differently. Doubtful.

**4.2.3 Parallel issues****Haydn, Joseph (1732-1809)****Hoboken 1957-1978**

Anthony van Hoboken, *Joseph Haydn: thematisch-bibliographisches Werkverzeichnis* (Mainz: Schott, 1957-1978).

**Haydn 1958-**

Joseph Haydn, *Werke Joseph Haydn. Hrsg. vom Joseph Haydn-Institut, Köln* (München [etc.]: G. Henle Verlag, 1958-...) (**JHW**).

**Muller 1932**

Joseph Muller, 'Haydn Portraits', in: *The Musical Quarterly* 18 (1932), 282-298.

**Robbins Landon 1981**

Howard Chandler Robbins Landon, *Haydn. A Documentary Study* ([London]: Thames and Hudson, c1981).

**Somfay 1966**

László Somfay, *Joseph Haydn. Sein Leben in zeitgenössischen Bildern* (Budapest [etc.]: Corvina Verlag, 1966).

**215. Haydn, Joseph**

**H 3105**

Sinfonie | Periodique | à | Plusieurs Parties | Composée par | J. Hayden. | Nro. X (I) | à Amsterdam | Chez J: Schmitt. | Marchand de Musique dans le Warmoes-straat | H: Bordes fecit. [2 Haydn's Sinf.] (2).

Location: S Skma.

Dating: c1783.

Remarks: C major. Hob I:69. First edition probably Sieber, *No. 1. Simphonie périodique à deux violons, alto et basse, deux hautbois, deux cors, ... No. (1)*, plate number 42 (Paris, -1782) (H 2848), or the edition by J. Bland, *The favorite sinfonie .. No. (1) (-11)* (London, -1783) (RISM H 2776). Plate number 2 and plate footer 'Haydn's Sinf.' indicate that H 3105 is the Bland edition with a new title page by Schmitt. Schmitt advertised this copy in the AC March 22, 1783. This proves that this edition is earlier than the edition by J.J. Hummel, plate number 565 that was advertised in the BN Jan 22, 1784 (RISM H 3103).

**216. Haydn, Joseph**

**H 3116**

Sinfonie | Periodique | à | Plusieurs Parties | Composée par | J. Hayden. | Nro. X (I) | à Amsterdam | Chez J: Schmitt. | Marchand de Musique dans le Warmoes-straat | H: Bordes fecit. [No.3. Haydns 1st. Sinf. Op.18.] (3).

Location: D B.

Dating: c1784.

Remarks: D major. Hob I:75. First edition J.J. Hummel, plate number 511 (Berlin/Amsterdam, 1781) (RISM H 3115). Plate number 3 and plate footer 'No. 3 Haydns 1st. sinf. op.18.' indicate that H 3116 is the edition by J. Bland, *The favorite sinfonie .. No. (3)* (London, BUC c1783) (RISM H 2777) with a new title page by Schmitt. AC Aug 07, 1784.

**217. Haydn, Joseph**

**H 3978**

I: Haydn. | Minuet Favorit | avec Variations; | Pour le | Clavecin. | Nro. I(I) | à Amsterdam. | chés J: Schmitt Marchand de Musique dans le Warmoesstraat. | Prix f1.

Location: A Wn, D F, D LB, DK Kk, GB Lbl.

Dating: 1781-1785.

Remarks: E-flat major. Hob XVII:3. First edition J.J. Hummel (Berlin/Amsterdam, 1780-1781) (RISM H 3977). According to JHW Schmitt has reprinted Hummel. However, 'Menuetto | Con Variationi' on the second page makes it clear that Schmitt has used copies of Hummel's editions and only made the title page. 'Marchand de musique' used between 1779 and 1785. W1782, 99 mentions Amsterdam edition of this piece. Could be J.J. Hummel or Schmitt. Copy A Wn: handwritten: 'Imported & Sold by J Bland : N 45 Holborn : price 2/-'.

**Hoffmeister, Franz Anton (1754-1812)**

**Weinmann 1964**

Alexander Weinmann, *Die Wiener Verlagswerke von Franz Anton Hoffmeister* (Wien: Universal, 1964)(Beiträge zur Geschichte des Alt-Wiener Musikverlages. Reihe 2, Verleger).

**218. Hoffmeister, Franz Anton**

**H 6066**

Six Duos. | Pour Deux | Violons. | Composées | par | F. A. Hoffmeister. | Oeuvre XVIII. | à Amsterdam Chés J. Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f3. (Sp:).

Location: D MZfederhofer, GB Ckc, NL At.

Dating: c1792.



Remarks: D major, F major, B-flat major, G major, C major, A major. First edition F.A. Hoffmeister, plate number 186 (190, 200 and 210) (Vienna, 1788-1789) (RISM H 6065). First edition as set of 6 advertised by Hoffmeister in the W.Z. Sep 21, 1791. Typography shows that this probably is a parallel issue of an unknown reprint. AC Nov 24, 1792.

**219. Hoffmeister, Franz Anton**

**H 6102**

Six Duos | pour | le Violon & Alto Viola | Composés | par | F: A: Hoffmeister. | Oeuvre XIII | á Amsterdam | Chez J: Schmitt | à son Magazin de Musique dan la Warmoes-straat | Prix f2./ Trois duos ... livre I, II).

Location: B Bc, D HAmi, D Tu, GB Lbl, NL At, S L.

Dating: c1788.

Remarks: A minor, C major, F major, B-flat major, D major, G major. First editon F.A. Hoffmeister, plate numbers 55 (75, 121, 138 and 135) (Vienna, 1786-1788) (RISM H 6091-6094). AC Jan 22, 1788. Reprint by Johann André, opus number XIX, plate number 207 is later (Offenbach, F.R. Jun 27, 1788) (RISM H 6101 = second run of André's with plate number 2157)). Typography shows that this probably is a parallel issue of an unknown reprint.

**220. Hoffmeister, Franz Anton**

**H 6153**

Deux Sonates | pour le | Clavecin ou Forte Piano | Composés | par | F: A: Hoffmeister | Oeuvre IV. | á Amsterdam. | Chez J: Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2-10

Location: D Tu.

Dating: c1786.

Remarks: D major, A major. First edition possibly F.A. Hoffmeister, plate numbers 35 and 133 (Vienna, Jan-Mar 1786) (RISM H 6140). Copy D Tu shows other typography than Schmitt's editions usually present, probably Hoffmeister's. Schmitt's title page indicates that this a parallel issue, probably of the Hoffmeister edition. AC Jan 22, 1788. According to WM 1969, 441 the reprint by W.N. Haueisen, opus number 4 (Frankfurt, F.R. Nov 11, 1786) (RISM H 6152) would have been Schmitt's edition, sold on commission by Haueisen.

**221. Hoffmeister, Franz Anton**

**H 6155**

Deux Sonates | pour le | Clavecin ou Forte Piano | Composés | par | F: A: Hoffmeister | Oeuvre 10. | á Amsterdam. | Chez J: Schmitt. | au Magazin de Musique dans le Warmoes-straat | Prix f2-10

Location: D HAmi, D Tu.

Dating: c1787.

Remarks: A major, F major. First edition according to WM 1969, 441 by F.A. Hoffmeister, plate numbers 133 (?) and 125 (Vienna, cOct 1787) (RISM H 6174). Copy D Tu shows other typography than Schmitt's editions, probably Hoffmeister's. Schmitt's title page indicates that this is a parallel issue, probably thus of the Hoffmeister edition. 'Magazin de musique' without plate footer 'Sp.' indicates 1786-1791. Schmitt's Hoffmeister-edition opus number 9 dates 7-1787 (RISM H 5950), opus number 11 7-1787 and 12-1787 (RISM H 5980). Opus number 10 thus logically should be placed in the second half of 1787. According to WM 1969, 441 the reprint by W.N. Haueisen (Frankfurt, advertised in the O.P.A.Z. Aug 29, 1788) (RISM H 6154) would have been Schmitt's edition, sold on commission by Haueisen. See H 6153.

**Kozeluch, Leopold (1747-1818)**

**Pošťolka 1964**

M. P Pošťolka, *Leopold Koželuch: Život a dílo* [Life and works] (Prague: Státní Hudební Vydavatelství, 1964) (P).

**222. Kozeluch, Leopold****K 1531**

Trio | Pour le | Clavecin ou Forte Piano | Violon & Violoncelle | Composé par | L. Kozeluch.  
| Oeuvre 24, | No. 1 | á Amsterdam Chez I. Schmitt á son Magazin | de Musique dans le  
Warmoesstraat. | Prix f1-10 (Le tout ensemble | No6 | Terzet I. | Kozeluch Op 24 or 27)

Location: D Tu, US Wc.

Dating: 1790-1791.

Remarks: B-flat major. P, IX:13. First edition *Partie VII. Contenance trois sonates pour le clavecin ou piano forte avec l'accompagnement d'un violon et violoncelle* by the author (Vienna, 1788) (RISM K 1519). Copy of the alleged Schmitt edition at D Tu has a title page by Bland. Also the inside indicates that this is the following edition by Bland: *Three grand sonatas or trios for the harpsichord or pianoforte, violin and violoncello. Op. 24 or 27. Le tout ensemble de musique no. 6-8* (here: no. 6) (London, 1790) (RISM K 1528). Apparently D Tu also has a similar part with a title page by Schmitt like K 1713, otherwise they would not have listed this copy as a publication by Schmitt. See next edition.

**223. Kozeluch, Leopold**

Trio | Pour le | Clavecin ou Forte Piano | Violon & Violoncelle | Composé par | L. Kozeluch.  
| Oeuvre 24, | No. 1 | á Amsterdam Chez I. Schmitt á son Magazin | de Musique dans le  
Warmoesstraat. | Prix f1-10 (Le tout ensemble | No8 | Terzette III. | Kozeluch Op:24 or 27)

Location: NL DHnmi.

Dating: 1790-1791.

Remarks: B-flat major. MP IX:15. First edition *Partie VII. Contenance trois sonates pour le clavecin ou piano forte avec l'accompagnement d'un violon et violoncelle* by the author (Vienna, 1788) (RISM K 1519). The inside indicates that this is an edition by Bland: *Three grand sonatas or trios for the harpsichord or pianoforte, violin and violoncello. Op. 24 or 27. Le tout ensemble de musique no. 6-8* (here: no. 8) (London, 1790) (RISM K 1528). Copy of NL DHnmi contains a Bland catalogue. Title page by Schmitt indicates that this is a parallel issue of Bland's edition.

**Mozart, Wolfgang Amadeus (1756-1791)****Haberkamp 1986**

Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart* (Tutzing: Hans Schneider, 1986) (Musikbibliographische Arbeiten, 10)

**Köchel 1964**

Ludwig von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadeus Mozarts: nebst Angabe der verlorengegangenen, angefangenen, von fremder Hand bearbeiteten, zweifelhaften und unterschobenen Kompositionen* (6th edition, edited by Franz Giegling, Alexander Weinmann and Gerd Sievers) (Wiesbaden: Breitkopf & Härtel, 1964) (**K**)

**224. Mozart, Wolfgang Amadeus****M 5927**

Sextetto | pour | deux Violons | deux Cors de Chasse | Alto Viola & Basse. | Composée | par  
| W.A. Mozart. | Oeuvre 60. | á Amsterdam. | Chéz J. Schmitt. | dans le Warmoes=straat. |  
Prix f2-30. (217).

Location: I Mc.

Dating: c1798.

Remarks: D major. KV 320b=334. First edition by Gombart & Co., plate number 217 (Augsburg, Jan 1798) (RISM M 5924). Plate number 217 and typography make it clear that this is a copy of the first edition with a new title page by Springer (parallel issue). The fact that Springer uses opus number 60 might have a connection with the edition with opus number 61 by Johann André, plate number 1152 (Offenbach, Feb 20, 1798) (RISM M 5925). This is an atypical case: only time that Springer used 'J. Schmitt' instead of 'J. Schmitt & Comp.' in the period 1796-1798.

**225. Mozart, Wolfgang Amadeus****M 6711**

Air favorit | á 4 mains sur un Clavecin | ou Forte Piano | Varie par | A. W. Mozart. | á  
Amsterdam Chez I Schmitt. | au son Magazin de Musique | dans la Warmoes=straat. | Prix 16  
sols

Location: D Tu.

Dating: 1787-1793.

Remarks: G major. KV 501. First edition F.A. Hoffmeister, plate number 79 (Vienna, c1787) (RISM M 6704). Schmitt's edition contains a Bland catalogue. Printed on page 2: 'A favorite Air with Variations : For 2 Performers on one Piano Forte. Pr. Mr. Mozart. Printed for J. Bland at his Music Warehouse No. 45 Holborn. Op. 8. : Price 2s. PN: Mozart Op. 8.' Conclusion: this must be the edition by J. Bland (London, BUC c1790) (RISM M 6713) with a title page by Schmitt or Springer (parallel issue). The Berlin edition by J.J. Hummel, plate number 917 is dated 1793-1797 (RISM M 6708).

## **Pleyel, Ignace Joseph (1757-1831)**

### **Benton 1977**

Rita Benton, *Ignace Pleyel: a thematic catalogue of his compositions* (New York: Pendragon Press, 1977).

### **Benton 1990**

Rita Benton, *Pleyel as Music Publisher. A Documentary Sourcebook of Early 19th-Century Music* (Stuyvesant, NY: Pendragon Press, 1990).

### **226. Pleyel, Ignace Joseph**

**P 3003**

XII Minuetts | Pour | Diverses Instruments | Composés | par | I: Pleyel. | À Amsterdam. | Chez J: Schmitt, au Magasin de Musique dans le Warmoes straat. | Prix f-1.5.

Location: D Tu.

Dating: 1787-1793.

Remarks: C major, G major, D major, A major, F major, B-flat major, E-flat major, F major, B-flat major, E-flat major, G major, E major. Ben:(2013)203-214. First edition *XII Minuetti per diversi instrumenti* by Artaria, plate number 81 (Vienna, 1787) (RISM P 3002). Early (unlocated) reprint *12 Ballo-Menuets* by J.J. Hummel (Berlin/ Amsterdam, 1787). The typography of Schmitt's edition indicates that Schmitt has used Artaria's edition and provided it with a new title page (parallel issue). Artaria's plate number is not printed though. Schmitt's title also suggests influence from Artaria's edition. No plate footer 'Sp'. Benton dates Schmitt 1791-1797. 'Magazin de musique' indicates 1786-1793.

### **227. Pleyel, Ignace Joseph**

**P 3046**

Deux | Quintetts | á | deux Violons: deux Taillies | & | Violoncelle | Composés | par | Ignace Pleyel | Oeuvre 8 Nro. 5&6 | á Amsterdam | chez J: Schmitt au Magasin de Musique dans le Warmoes-sstraat | Prix f 2-10-

Location: NL At.

Dating: c1787.

Remarks: D major, B-flat major. Ben:(2550)274-275. First editions might have been *Trois quintetto concertans ...*[opus number 5, liv. 2] by Boyer (Paris, 1786-1787) (RISM P 3048) or *Trois quintetti ... oeuvre IX* by Johann André, plate number 159 (274-276) (Offenbach, F.R. Apr 7, 1787) (RISM P 3047). Other early editions by W.N. Haueisen as opus number 9 (274-275) (Frankfurt, F.R. Apr 10, 1787) (RISM P 3045) and by Longman & Broderip as opus number 9 (274-276) (London, Apr 30, 1787) (RISM P 3050). Benton dates edition Schmitt 1791-1798. However no plate footer 'Sp.'. Furthermore these quintets were advertised in the AC Sat Jan 22, 1788. Hoffmeister's own editions appeared mid 1788 and thus cannot be related to Schmitt's edition. The typography of this edition compared with other Schmitt editions of Pleyel quintets opus number 8, indicate that this is someone else's edition with a new title page by Schmitt (parallel issue). Haueisen's edition apparently must have been Schmitt's edition on commission (WM 1969, 441).

### **228. Pleyel, Ignace Joseph**

**P 3066**

Deux | Quintetts | á | deux Violons: deux Taillies | & | Violoncelle | Composés | par | Ignace Pleyel | Oeuvre 8 Nro. 7&8 | á Amsterdam | chez J: Schmitt au Magasin de Musique dans le Warmoes-sstraat | Prix f 2-10-

Location: D HAmi, D Tu.

Dating: 1789-1791.

Remarks: B-flat major, G major. Ben:(2579)278-279. First editions probably *II Quintetti pour deux violons, deux alto et un violoncelle ... oeuvre 22me* by Johann André, plate number 249 (Offenbach, B. Feb 7, 1789) (RISM P 3056) or *Quintetto per due violini, due viole e violoncello ... No 9* and [Ibid.] ... *No 10* by Artaria Comp., plate numbers 231 and 232 (Vienna, WZ Mar 21, 1789) (RISM P 3061 and P 3063). Benton dates Schmitt 1786-1791. Confirmed by absence of plate footer 'Sp.' in combination with 'Magazin de musique'. It does however not seem very likely that Schmitt would be earlier than Artaria or André. Comparing the typography of this edition with other Schmitt editions of Pleyel quintets opus number 8, it seems certain that this is someone else's edition with a new title page by Schmitt (parallel issue).

**229. Pleyel, Ignace Joseph**

**P 3074**

Trois Quintetts | pour la | Flute, Oboe, Violon, | Alto Viola | & | Violoncelle | Composés | par | I | Pleyel | Oeuvre XVIII. | à Amsterdam | chez J: Schmitt a son Magazin de Musique dans la Warmoes-straat. | Prix f 3-.

Location: D HAmi, D Tu, US WC.

Dating: 1788-1789.

Remarks: G major, C major, E-flat major. Ben:(2597)280-282. First edition as opus number 18 by Bossler (Speyer, FR Sep 22, 1788) (RISM P 3071). Comparing the typography of this edition with other Schmitt editions of Pleyel quintets opus number 8, it seems certain that this is someone else's edition with a new title page by Schmitt (parallel issue). Benton dates edition Schmitt 1788-1791. This corresponds with 'Magazin de musique' without plate footer 'Sp.' (1786-1791).

According to WM 174 edition Schmitt is a reprint of the first edition. A similar edition by W.N. Haueisen with opus number 10 (Frankfurt) was advertised in the F.R. Mar 30, 1789 (RISM P 3073). According to WM 1969, 441 Haueisen's edition is not printed by himself but by Schmitt and sold on commission by Haueisen. Haueisen made his own title page.

**230. Pleyel, Ignace Joseph**

**PP 3262a**

Trois | Quatuors | Pour | Deux Violons, Alto Viola, | & | Violoncelle. | Composés | Par | Ignace Pleyel. | Oeuvre XI. | à Amsterdam chez J: Schmitt, | au Magazin de Musique dans le Warmoesstraat | Prix f3 (162).

Location: D Mbs.

Dating: c1787.

Remarks: D major, F major, G minor. Ben:(-)337-339. First edition *XII nouveaux quatuors ... 3. livraison* by Imbault, plate number 91 (Paris, JP Jan 31, 1786) (RISM P 3251). Plate number 162 proves that this is an edition by Götz (Mannheim/Munich, 1787) (RISM P 3249) with a title page by Schmitt (parallel issue). Schmitt editions P 3211, P 3237, PP 3262a and P 3285 have the same title page. Only other edition with these three quartets as opus number 11 is J.J. Hummel's, plate number 626 (Berlin/Amsterdam, BN Jul 19, 1787) (RISM P 3250).

**231. Pleyel, Ignace Joseph**

**P 3285**

Trois | Quatuors | Pour | Deux Violons, Alto Viola, & | Violoncelle, | Composés | Par | Ignace Pleyel. | Oeuvre XII | à Amsterdam chez J: Schmitt, ; au Magazin de Musique dans le Warmoesstraat | Prix f 3. | [4e livraison]. (73).

Location: D Tu.

Dating: 1787-1791.

Remarks: G major, C minor, D major. Ben:(3297)340-342. First edition *XII nouveaux quatuors ... 4. livraison* by Imbault, plate number 93 (Paris, JP Jan 31, 1786) (RISM P 3274). Printed header: '4e. Livraisons. Ier. | Quartetto' with plate number 73 shows that this one of the later editions by Imbault dated by Benton 1787-179 (RISM P 3276 or P 3277) with a title page by Schmitt (parallel issue). Benton dates editon Schmitt 1787-1791. Schmitt editions P 3211, P 3237, PP 3262a and P 3285 have the same title page. Only other edition with these three quartets as opus number 12 is J.J. Hummel's, plate number 626 (Berlin/Amsterdam, BN Jul 19, 1787) (RISM P 3273).

**232. Pleyel, Ignace Joseph****P 3341**

Trois | Quatuors | Pour | Deux Violons, Alto Viola, | et Violoncelle. | Dediés | à sa Majesté Le Roi de Naples. | Composés | Par | Ignace Pleyel | Oeuvre XXI | Libro I. | à Amsterdam. Chez J. Schmitt. `à son Magazin de Musique dans la Warmoesstraat. Prix f3- (66).

Location: CH SO, GB Ob.

Dating: c1791.

Remarks: C major, B-flat major, E minor. Ben:(3538)353-355. First edition *Six quatuors pour deux violons alto & basse ... 8e livre de quatuors 1. partie* by Imbault, plate number 235 (Paris, F.R. Feb 7, 1791) (RISM P 3335). Plate number 66 indicates that this is the edition *Trois quatuors pour deux violons, altoviola violoncelle ... Oeuvre 8 liv. I* by B. Schott (Mainz, F.R. Feb 7, 1791) (RISM P 3342) with a title page by Schmitt (parallel issue). Schmitt's editions P 3341 and P 3358 have the same title page. Benton dates Schmitt 1791. Similar edition by J.J. Hummel, opus number 30, lib. 1, plate number 752 (Berlin/Amsterdam, BN Apr 23, 1791).

**233. Pleyel, Ignace Joseph****P 3452**

Trois Quatuors | pour | La Flute Violon Alto | & Violoncelle | Composés | Par | I: Pleyel. | Oeuvre XX, | Liv: II | à Amsterdam. | Chez J: Schmitt. | à son Magazin de Musique dans la Warmoes-straat | Prix f 3 (188).

Location: DK A.

Dating: 1788-1791.

Remarks: C major, F major, D major, C minor. Ben:(3334)334; 338; 342/i, ii, 341/ii. First edition of these string quartets arranged for winds and strings is Imbault's *Six Quatuors Concertants pour Flûtte, Violon Alto et Basse Tirés de l'Oeuvre Dédié A.S.M. Le Roi De Prusse ... Arrangés pour Flûtte Par M.F. Devienne* (Paris, F.R. Jan 21, 1788) (RISM P 3445). Benton dates Schmitt 1787-1791. Plate number 188 indicates that this probably is the edition by Johann Michael Götz (Mannheim, 1788) (RISM PP 3470a) with a title page by Schmitt (parallel issue). According to Schneider 1989, 292 Götz's edition is identical with the last three quartets of the edition by Johann André, plate number 201 (Offenbach, F.R. Mar 17, 1788) and thus might have taken André as example. Schmitt editions P 3420 and P 3452 have the same title page.

**234. Pleyel, Ignace Joseph****P 3484**

Quartetto | de Pleyel | Arrangé Pour Le Clavecin ou Piano Forte | Nro. 3 | À Amsterdam chez J; Schmitt | à son Magazin de Musique dans | La Warmoesstraat [Le tout ensemble | No. 3]

Location: D Tu.

Dating: 1789-1791.

Remarks: C major. Ben:(3051)301/i, iii. Header: 'Le tout Ensemble. | No. 3 | Quartetto | Pleyel. Plate number 'Pleyels Quartett No. 3'. Page numbers 20-21. Compare title page K 1531 (Kozeluch). This must be the edition *Mr Pleyel's quatuor I 6th Suite Arranged by Mr Lachnith Le tout ensemble de musique pour le forte piano ou clavecin avec accompagnement par les plus grands maîtres de l'Europe ...* by J. Bland (London, 1787-1789) (RISM P 3854) with a title page by Schmitt (parallel issue). Benton dates Schmitt 1786-1791. Bland started this series in 1789 so this mixed edition dates 1789-1791. Compare P 3126 (original quartets).

**235. Pleyel, Ignace Joseph****PP 3738a**

Trois Trios | Pour le | Clavecin ou Piano-Forte | avec violon | & | Violoncelle | Composés | Par | J: Pleyel | Oeuvre 41. | Liv: II | à Amsterdam Chez J. Schmitt. | dans le Warmoes-straat | Prix f3- - .

Location: PL Wn.

Dating: 1794-1798.

Remarks: G major, B-flat major, A major. Ben:(-)446-448. First edition see P 3724 but now *Second set* by Preston (Thomson) (London, Stationer's Hall Jan 18, 1794) (RISM P 3738). Header 'Pleyel Oeuvre 42' and plate number 60 indicate that this is the edition by Henning (Amsterdam, 1794-1829)(RISM P 3734) with title page by Schmitt (parallel issue). Henning has taken the edition by André, opus number 42, plate number 682 (Offenbach, WZ Mar 24, 1794) (RISM P 3730) as example. Similar Hummel edition, opus number 38, plate number 912 (Berlin/Amsterdam, AC May 29, 1794).

**236. Pleyel, Ignace Joseph****P 3860**

Quartetto | de Pleyel | Arrangè Pour Le Clavecin ou Piano Forte | Nro. 4. | À Amsterdam chez J; Schmitt | à son Magazyn de Musique dans | La Warmoesstraat | Prix f1.10.- | (Le tout Ensemble No. 4.)

Location: D HAmi, D Tu.

Dating: 1789-1791.

Remarks: A major. Ben:(3113)307. Header: 'Le tout Ensemble. | No. 4 | Quartetto | Pleyel. Plate number 'Pleyel Quar. No. 4'. Page numbers 28-29. See for 'Le tout Ensemble No. 3' P 3484. Compare title page K 1531 (Kozeluch). This must be a Bland edition with a title page by Schmitt. Benton dates Bland (Ben:(3110-3111)307 (RISM P 3859)) 1784-1792. Benton dates Schmitt 1787-1791. Bland started this series in 1789 so this mixed edition dates 1789-1791. See P 3146 for the original quartets.

**237. Pleyel, Ignace Joseph****P 3897**

III | Quartettos | de Pleyel | Arrangès Pour Le Clavecin ou Piano Forte | Nro. 1. | À Amsterdam chez J; Schmitt | à son Magazyn de Musique dans | La Warmoesstraat | Prix f1.10.- (102).

Location: D HAmi, D Tu.

Dating: c1788.

Remarks: D minor, G major, A major. Ben:(3360)333,332,335. The unidentified quartets RISM PP 4959ff have the same key sequence and an identical plate number 102. Probably these are similar to the quartets P 3897. Compare P 3908. Plate number 102 indicates that P 3897 must have been an edition by H. Andrews with a title page by Schmitt (parallel issue). Original edition by Andrews not in RISM or Benton (see P 3908 for supporting information). Benton dates Schmitt 1787-1791. According to WM 203 edition Schmitt was advertised in the F.R. Mar 28, 1788. See P 3211 and 3237 for the original quartets.

**238. Pleyel, Ignace Joseph****P 3908**

III | Quartettos | de Pleyel | Arrangès Pour Le Clavecin ou Piano Forte | Nro. 2. | À Amsterdam chez J; Schmitt | à son Magazyn de Musique dans | La Warmoesstraat | Prix f1.10.- (103).

Location: D Tu.

Dating: c1788.

Remarks: F major, D major, C major. Ben:(3361)338, 337/i, 342/ii, iii, iv, 334/i, 341/ii, 334/iii. Compare P 3897. Plate number 103 indicates that this is an edition by H. Andrews (*Three quartets for the piano forte or harpsichord by Ignace Pleyel ... adapted by Mr Lachnitz* (London, 1789-c1793) (RISM P 3903) with a title page by Schmitt (Ben:(3339)334-42) (parallel issue). Benton dates Schmitt 1787-1791. According to WM 203 edition Schmitt was advertised in the F.R. Mar 28, 1788. See P 3237, 3262a and 3285 for the original quartets.

**239. Pleyel, Ignace Joseph****PP 4959ff**

[Quartetto ... arrangé pour le clavecin ou piano forte, Nro. [1]].

Location: D Tu.

Dating: c1788.

Remarks: Not identified by Ben. D minor, G major, A major. Plate number 102 so most likely identical to the quartets P 3897.

**Rasetti, Amédée (1759-1799)****240. Rasetti, Amédée****R 271**

Trois | Sonates | Pour le | Clavecin | ou Forté Piano | avec Violon ad libitum: Composées | Par | Amédée Rasetti. | Oeuvre 3. | à | Amsterdam L Chez J; Schmitt | Marchand de Musique. dans le Warmoes-straat | Prix f 2-10-

Location: D KNh, NL DHa.

Dating: c1781.

Remarks: B-flat major, F major, C major. According to Gerber NL, 799, opus 7 etc. was published from 1788 onwards. Only editions known as opus 3 are the first edition by the author (Paris, s.a.) (RISM R 270)) and Schmitt's. Opus number 3 exists of the first three sonatas of what is published as *Six sonates pour le forte piano ou le clavecin avec un violon ad-libitum ... oeuvre II* by Mme Le Menu & Boyer (auteur) (Paris, 1781) (RISM R 269). Johann André has reprinted this Le Menu & Boyer edition as opus number 1 with plate number 55 (Offenbach, 1781) (Br.suppl. XIV, 48) (RISM R 266). Typography of this edition suggests that Schmitt has used Rasetti's edition opus number 3 and made a new title page. AC Jun 04, 1782.

#### **241. Rasetti, Amédée**

Op 1, 2, 3. chaque f 2:10

Location: -

Dating: c1782.

Remarks: See for opus numbers 2 and 3 R 271. Opus number 1 was published by the author as *Six sonates pour le clavecin ou forte piano ... oeuvre premier* (Paris, 1777) (RISM R 265). This was reprinted by Götz, plate number 54 (Mannheim, 1779) (RISM R 267). E-flat major, B-flat major, C major, A major, B-flat major, A major. In view of R 271, Schmitt's Rasetti edition opus number 1 most probably is Rasetti's with a new title page by Schmitt (parallel issue). AC Jun 04, 1782.

### **Sacchini, Antonio (1730-1786)**

#### **242. Sacchini, Antonio**

**S 247**

Overture. | de | L'Olympiade | par | A: Sacchini. | à Amsterdam. | chès J: Schmitt Marchand de Musique | dans le Warmoes=straat.

Location: B Br.

Dating: 1779-1785.

Remarks: D major. Title suggests French edition of Italian opera *L'Olimpiade* as performed in Paris in 1777. Unfamiliar typography makes it probable that this concerns one of the two French editions with an excerpt of the opera arranged for piano and violin with a new title page by Schmitt (parallel issue): one by Benaut (Paris, advertised in the JP Jan 21, 1778) (RISM S 249) and one by Le Menu & Boyer (Paris, advertised in the JP Feb 5, 1778) (RISM S 250). 'Marchand de musique' indicates 1779-1785.

#### **4.2.4 Editions wrongly attributed to Schmitt in RISM (stock)**

### **Graeff, Johann Georg**

#### **Caldwell 1985**

John Caldwell, *English Keyboard Music Before the Nineteenth Century* (Mineola, NY: Courier Dover Publications, 1985).

#### **Lazzari 2003**

Gianni Lazzari [etc.], *Il flauto traverso: storia, tecnica, acustica* (Turin: EDT srl, 2003).

#### **I. Graeff, Johann Georg**

**G 3282**

Six-Solos; | for the | German Flute, | with a figur'd Bass for the | Harpsichord or Violoncello, | and Humbly Dedicated to | William Gorden, Esq. | by J.G. Graeff. | Professor of the German Flute. | Op. 5. | [à Amsterdam, chez J. Schmitt, dans le Warmoesstraat. prix f 3-10.] | Pr. 7.6.-

Location: FIN A.

Dating: 1776-1788.

Remarks: G major, C major, D major, A major, F major, G major. First edition J. Bland (London, c1776) (RISM G 3279). Schmitt's edition contains catalogue Bland. Original Bland title page with pasted label with Schmitt's imprint. Dedicatee William Gordon, esquire of Bully Hill



died in 1776: therefore Bland's edition dates 1776 or earlier. Mentioned in a Bland catalogue dated c1788.

## **Hoffmeister, Franz Anton (1754-1812)**

### **Weinmann 1964**

Alexander Weinmann, *Die Wiener Verlagswerke von Franz Anton Hoffmeister* (Wien: Universal, 1964)(Beiträge zur Geschichte des Alt-Wiener Musikverlages. Reihe 2, Verleger).

### **II. Hoffmeister, Franz Anton**

**H 5877**

Sinfonie | pour | Deux Violons | 2 Obois, 2 Cors, | Flute-traversiere | Fagotte, Violoncelle, | Alto, et Basse | Composé | par Monsieur | F.A. Hofmeister | [à Amsterdam, chez J. Schmitt, dans le Warmoesstraat | prix f2-10] | Prix f 2.30Xsi (Sinfonia V.) (5).

Location: FIN A.

Dating: 1793-1798.

Remarks: A major. First edition F.A. Hoffmeister, plate number 5 (Vienna, 1793)(RISM H 5875). Used plate number '5' in Schmitt's edition indicates that this is a copy of the first edition. Original title page with pasted label: 'J. Schmitt dans le Warmoes-straat'.

### **III. Hoffmeister, Franz Anton**

**H 5892**

Sinfonie | pour | Deux Violons | 2 Obois, 2 Cors, | Flute-traversiere | Fagotte, Violoncelle, | Alto, et Basse | Composé | par Monsieur | F.A. Hofmeister | [à Amsterdam, chez J. Schmitt, dans le Warmoesstraat | prix f2-10] | Prix f 2.30Xsi (Sinfonia IV.) (4).

Location: FIN A.

Dating: 1793-1798.

Remarks: E-flat major. First edition F.A. Hoffmeister, plate number 4 (Vienna, 1793) (RISM H 5874). Used plate number '4' in Schmitt's edition indicates that this is a copy of the first edition. Original title page with pasted label: 'J. Schmitt dans le Warmoes-straat'.

### **IV. Hoffmeister, Franz Anton**

**H 5898**

Sinfonie | à Deux Violons, 2 Obois | 2 Cors | 2 Fagotts | Flute traversière, Violle, Violoncelle, | et basse | Composé par | F.A. Hoffmeister, | [à Amsterdam, chez J. Schmitt, dans le Warmoesstraat. | prix f2-10] (123).

Location: FIN A.

Dating: 1787-1798.

Remarks: G major. First edition F.A. Hoffmeister, plate number 123 (Vienna, 1787) (RISM H 5896). Used plate number '123' in Schmitt's edition indicates that this is a copy of the first edition (RISM H 5896). Original title page with pasted label: 'J. Schmitt dans le Warmoes-straat'.

## **Schacht, Theodor, Freiherr von (1748-1823)**

### **V. Schacht, Theodor von**

**S 1224**

La Rosiere De Salencij | Composée en Ballet Par Mr. Le Baron de Schacht | arrangée pour le Forte Piano par le même | avec Accompagnement de deux Violons, deux Cors de Chasse | et Violoncelle. | Dediée à S.A.Se. Madame La Margrave Douairiere de | Brandebourg-Bayreuth, Née Princesse de Brunsvic. | Oeuvre II. | Gravée à Ratisbonne | Se trouve dans tous les Bureaux de Postes, à Francfort, Mayence, Cologne, Augsbourg, Nurem- | berg, à la Haye, chez Detune Libraire, à Amsterdam chez Schmitt, Mard. de Musique, et | chez Mrs. Gautiers, Mtre de Musique, à Ratisbonne chez Gramm, à Vienne chez Artaria | Prix 8 tb 15. Soux. | Preis 4.fl.Conventionsmünze.

Location: A Wgm, D DO, D Mbs, D Rtt, F Pc, NL Uim,

Dating: 1779-1785.

Remarks: F major. First edition Regensburg, Anton Gramm; Vienna, Artaria; The Hague, Detune; Leiden, Sturemberg & Roseboom; Amsterdam, Schmitt & Gautiers. RISM seems unclear: Schmitt and Gautiers did not cooperate. The title page only mentions that there were two agents in Amsterdam, i.e., Joseph Schmitt and a Mr. Gautier. Could this be dance director at the stadholder's court Pieter Nicolaas Gautier (died 1794)? 'Marchand de musique' indicates 1779-1785. Typography shows that this is not an edition made by Schmitt. Schmitt only acted as an agent.

**VI. Schacht, Theodor von**

**S 1227**

XII | Sonates | de Clavecin avec Accompagnement d'un Violon et | Violoncelle point obligés. | Composées | par | Mr. le B: de Schacht Gentilhomme et Intendant de la Musique de S:A:Sme Mon- | seigneur le Prince de la Tour et Tassis etc.: | Gravées | à Ratisbonne | Se trouvent dans tous les Bureaux de Postes, à Francfort, Mayence, Cologne, Augsbourg, | Nuremberg, à la Haye, chez Detune Libraire, à Amsterdam chez Schmitt, Md. de Mu- | sique et chez Mrs. Gautier, Mre de Musique, à Leyden Sturemberg et Roseboom | à Harlem, à Ratisbonne chez Gramm, à Vienne chez Artaria | Prix de la Souscription 9. f. Argent d'Empire.

Location: D Rp.

Dating: 1779-1785.

Remarks: D major. First edition Regensburg, Anton Gramm; Vienna, Artaria; The Hague, Detune; Leiden, Sturemberg & Roseboom; Amsterdam, Schmitt & Gautiers. RISM seems unclear: Schmitt and Gautiers did not cooperate. The title page only mentions that there were two agents in Amsterdam, i.e., Joseph Schmitt and a Mr. Gautier. Could this be dance director at the stadholder's court Pieter Nicolaas Gautier (died 1794)? 'Marchand de musique' indicates 1779-1785. Typography shows that this is not an edition made by Schmitt. Schmitt only acted as an agent.

## Conclusion

Joseph Schmitt has always mainly been thought of as a composer and as a music director at Felix Meritis. Here, his activities as a music publisher and music seller have been studied. Nothing remains of his business but copies of his editions. These are not dated; there is no correspondence or archive left.

Research into Schmitt's editions using contemporary information found in advertisements and publishers' catalogues made it possible to date the editions quite precisely. After this it was possible to trace Schmitt's business contacts. Initially, Schmitt was particularly interested in the London music business. He was one of the first Dutch publishers to establish exchanges with high-profile London music publisher John Bland.

Schmitt, who clearly favoured instrumental chamber music over vocal compositions and who always provided his clientele with music editions of the highest quality, emerges as a keen entrepreneur who strived to be on top of the latest compositions from composers of standing.



## Appendix

### RISM location-sigla



Sigla=Country plus Library Sigla (f.i. NL Uim = Netherlands, Utrecht, Universiteitsbibliotheek)

<b>A - Austria</b>	
HE	<i>Heiligenkreuz</i> , Musikarchiv ( <a href="http://stift-heiligenkreuz.org/Bibliothek.bibliothek.0.html">http://stift-heiligenkreuz.org/Bibliothek.bibliothek.0.html</a> )
L	<i>Lilienfeld</i> , Zisterzienser-Stift, Musikarchiv und Bibliothek ( <a href="http://www.stift-lilienfeld.at/">www.stift-lilienfeld.at/</a> )
M	<i>Melk</i> , Benediktiner-Stift Melk, Bibliothek ( <a href="http://www.stiftmelk.at/">http://www.stiftmelk.at/</a> )
Sm	<i>Salzburg</i> , Internationale Stiftung Mozarteum, Bibliotheca Mozartiana ( <a href="http://www.mozarteum.at">http://www.mozarteum.at</a> )
Wgm	<i>Wien</i> , Gesellschaft der Musikfreunde in Wien, Bibliothek ( <a href="http://www.a-wgm.com/">http://www.a-wgm.com/</a> )
Wmi	-Musikwissenschaftliches Institut der Universität ( <a href="http://www.ub.univie.ac.at/fb-musikwissenschaft/">http://www.ub.univie.ac.at/fb-musikwissenschaft/</a> )
Wn	-Österreichische Nationalbibliothek, Musiksammlung ( <a href="http://www.onb.ac.at">http://www.onb.ac.at</a> )
Wst	-Stadtbibliothek, Musiksammlung ( <a href="http://www.wienbibliothek.at">http://www.wienbibliothek.at</a> )
<b>AUS - Australia</b>	
CAnl	<i>Canberra</i> , National Library of Australia ( <a href="http://www.nla.gov.au">http://www.nla.gov.au</a> )
Sfl	<i>Sydney</i> , Fisher Library, University of Sydney ( <a href="http://www.library.usyd.edu.au/libraries/fisher/">http://www.library.usyd.edu.au/libraries/fisher/</a> )
<b>B - Belgium</b>	
Bc	<i>Bruxelles</i> , Conservatoire Royal de Musique, Bibliothèque, Koninklijk Conservatorium, Bibliotheek ( <a href="http://www.conservatoire.be">http://www.conservatoire.be</a> )
Br	- Bibliothèque Royale Albert I.er ( <a href="http://www.kbr.be">http://www.kbr.be</a> )
Gc	<i>Gent</i> , Koninklijk Muziekconservatorium, Bibliotheek ( <a href="http://cons.hogent.be/faciliteit/bibliotheek.html">http://cons.hogent.be/faciliteit/bibliotheek.html</a> )
<b>CH - Switzerland</b>	
AR	<i>Salenstein</i> , Napoleonmuseum ( <a href="http://www.biblio.tg.ch/napoleonmuseum.htm">http://www.biblio.tg.ch/napoleonmuseum.htm</a> )
AShoboken	<i>Ascona</i> , Privatbibliothek Dr. h.c. Anthony van Hoboken (in: A Wn)
Bchristen	<i>Basel</i> , Privatbibliothek Werner Christen (Irene Christen-Aeschlimann, auf der Wacht 31, 4104 Oberwil)
Bm	- Musikakademie der Stadt Basel, Bibliothek ( <a href="http://www.musakabas.ch">www.musakabas.ch</a> )
Bu	- Öffentliche Bibliothek der Universität Basel, Musiksammlung ( <a href="http://www.ub.unibas.ch">www.ub.unibas.ch</a> )
BM	<i>Beromünster</i> , Musikbibliothek des Stifts ( <a href="http://www.beromuenster.ch">www.beromuenster.ch</a> )
E	<i>Einsiedeln</i> , Kloster Einsiedeln, Musikbibliothek ( <a href="http://www.kloster-einsiedeln.ch">www.kloster-einsiedeln.ch</a> )
EN	<i>Engelberg</i> , Kloster, Musikbibliothek ( <a href="http://www.kloster-engelberg.ch/musikbibliothek.htm">http://www.kloster-engelberg.ch/musikbibliothek.htm</a> )
Fcu	<i>Fribourg</i> , Bibliothèque cantonale et universitaire
Gc	<i>Genève</i> , Conservatoire de Musique, Bibliothèque ( <a href="http://www.cmusge.ch">www.cmusge.ch</a> )
GLtschudi	<i>Glarus</i> , Privatbibliothek Aegidius Tschudi
N	<i>Neuchâtel</i> , Bibliothèque publique et universitaire de Neuchâtel
SAf	<i>Sarnen</i> , Benediktinerinnen-Abtei St. Andreas
SO	<i>Solothurn</i> , Zentralbibliothek, Musiksammlung ( <a href="http://www.zsolothurn.ch">www.zsolothurn.ch</a> )
Zz	<i>Zürich</i> , Zentralbibliothek ( <a href="http://www.zb.unizh.ch">www.zb.unizh.ch</a> )
<b>CZ - Czech Republic</b>	
Bm	<i>Brno</i> , Moravské zemské muzeum, oddelení dejin hudby ( <a href="http://www.mzm.cz">http://www.mzm.cz</a> )

Bu	- Moravska zemská knihovna v Brně ( <a href="http://www.mzk.cz">http://www.mzk.cz</a> )
KRa	<i>Kroměříž</i> , Arcibiskupský zámek, hudební sbírka ( <a href="http://www.azz.cz">http://www.azz.cz</a> )
Pnm	<i>Praha</i> , Národní muzeum – Muzeum České hudby, hudební archiv ( <a href="http://www.nm.cz/">http://www.nm.cz/</a> )
<b>G - Germany</b>	
AAm	<i>Aachen</i> , Domarchiv (Stiftsarchiv) ( <a href="http://www.aachendom.de/index237-0.aspx">http://www.aachendom.de/index237-0.aspx</a> )
AB	<i>Amorbach</i> , Fürstlich Leiningische Bibliothek ( <a href="http://www.fuerstleiningen.de/en/_sehenswert_benediktinerabtei_bibliothek.html">http://www.fuerstleiningen.de/en/_sehenswert_benediktinerabtei_bibliothek.html</a> )
B	<i>Berlin</i> , Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung ( <a href="http://www.staatsbibliothek-berlin.de">http://www.staatsbibliothek-berlin.de</a> )
Bds	- Deutsche Staatsbibliothek, Musikabteilung (in: D B)
Bhm	- Universität der Künste, Universitätsbibliothek ( <a href="http://www.ub.udk-berlin.de">http://www.ub.udk-berlin.de</a> )
Bfb	<i>Steinfurt</i> , Fürst zu Bentheimische Musikaliensammlung Burgsteinfurt (in: D MÜu)
BNU	<i>Bonn</i> , Universitäts- und Landesbibliothek ( <a href="http://www.ulb.uni-bonn.de">http://www.ulb.uni-bonn.de</a> )
DI	<i>Dresden</i> , Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, Musikabteilung ( <a href="http://www.slub-dresden.de">www.slub-dresden.de</a> )
DEsa	<i>Dessau</i> , Stadtarchiv ( <a href="http://www.stadtarchiv.dessau.de">http://www.stadtarchiv.dessau.de</a> )
DO	<i>Donaueschingen</i> , Fürstlich Fürstenbergische Hofbibliothek ( <a href="http://www.blb-karlsruhe.de/blb/blbhtml/besonderebestaende/handschriften/hs-donkatalog.php">http://www.blb-karlsruhe.de/blb/blbhtml/besonderebestaende/handschriften/hs-donkatalog.php</a> ) (in: D KA)
DT	<i>Detmold</i> , Lippische Landesbibliothek ( <a href="http://www.llb-detmold.de">http://www.llb-detmold.de</a> )
ERms	<i>Erlangen</i> , Musikwissenschaftliches Institut der Universität Erlangen-Nürnberg ( <a href="http://www.musikwissenschaft.phil.uni-erlangen.de/bibliothek/bibliothek.html">http://www.musikwissenschaft.phil.uni-erlangen.de/bibliothek/bibliothek.html</a> )
F	<i>Frankfurt am Main</i> , Universitätsbibliothek Johann Christian Senckenberg, Musik- und Theaterabteilung ( <a href="http://www.ub.uni-frankfurt.de">www.ub.uni-frankfurt.de</a> )
Fh	- Hochschule für Musik und Darstellende Kunst, Bibliothek ( <a href="http://www.hfmdk-frankfurt.de">www.hfmdk-frankfurt.de</a> )
GBR	<i>Grossbreitenbach</i> , Pfarramt, Archiv
Hch	<i>Hamburg</i> , Gymnasium Christianeum ( <a href="http://www.hh.schule.de/christianeum">http://www.hh.schule.de/christianeum</a> )
Hmb	- Hamburger Öffentliche Bücherhallen, Musikbücherei ( <a href="http://www.buecherhallen.de">www.buecherhallen.de</a> )
HAmi	<i>Halle</i> , Martin-Luther-Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek ( <a href="http://www.bibliothek.uni-halle.de">http://www.bibliothek.uni-halle.de</a> )
KII	<i>Kiel</i> , Schleswig-Holsteinische Landesbibliothek ( <a href="http://www.shlb.de">www.shlb.de</a> )
KNh	<i>Köln</i> , Staatliche Hochschule für Musik, Bibliothek ( <a href="http://www.mhs-koeln.de/bibliotheken.html">http://www.mhs-koeln.de/bibliotheken.html</a> )
KNmi	- Musikwissenschaftliches Institut der Universität ( <a href="http://www.uni-koeln.de/phil-fak/muwi/org/biblio/about.html">http://www.uni-koeln.de/phil-fak/muwi/org/biblio/about.html</a> )
LB	<i>Langenburg</i> , Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek (in: D NEhz)
LEm	<i>Leipzig</i> , Städtische Bibliotheken, Musikbibliothek ( <a href="http://www.leipzig.de/de/buerger/bildung/bib/sbib">http://www.leipzig.de/de/buerger/bildung/bib/sbib</a> )
LÜh	<i>Lübeck</i> , Bibliothek der Hansestadt Lübeck, Musikabteilung ( <a href="http://stadtbibliothek.luebeck.de/index.html">http://stadtbibliothek.luebeck.de/index.html</a> )
Mbs	<i>München</i> , Bayerische Staatsbibliothek, Musikabteilung ( <a href="http://www.bsb-muenchen.de">www.bsb-muenchen.de</a> )
Mmb	- Städtische Musikbibliothek ( <a href="http://www.muencher-stadtbibliothek.de">http://www.muencher-stadtbibliothek.de</a> )
MHst	<i>Mannheim</i> , Stadtbücherei, Musikbücherei ( <a href="http://www.bib.uni-mannheim.de:8080/WissensFinder/index.php/Stadtbibliothek_Mannheim/_Musikbibliothek">http://www.bib.uni-mannheim.de:8080/WissensFinder/index.php/Stadtbibliothek_Mannheim/_Musikbibliothek</a> )
MT	<i>Metten</i> , Abtei Metten, Bibliothek ( <a href="http://www.kloster-">http://www.kloster-</a>



	metten.de/?page_id=23&layout_id=1)
MÜu	<i>Münster</i> , Universitäts- und Landesbibliothek ( <a href="http://www.ulb.uni-muenster.de">www.ulb.uni-muenster.de</a> )
MZfederhofer	<i>Mainz</i> , Privatbibliothek Prof. Dr. Hellmut Federhofer
NEhz	<i>Neuenstein</i> , Hohenlohe-Zentralarchiv ( <a href="http://www.landesarchiv-bw.de/hzan">http://www.landesarchiv-bw.de/hzan</a> )
Rp	<i>Regensburg</i> , Bischöfliche Zentralbibliothek, Proske-Musikbibliothek ( <a href="http://www.bistum-regensburg.de/borpage000059.asp">http://www.bistum-regensburg.de/borpage000059.asp</a> )
Rtt	- Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek ( <a href="http://www.bibliothek.uni-regensburg.de/bestaende/hofbibliothek/index.html">http://www.bibliothek.uni-regensburg.de/bestaende/hofbibliothek/index.html</a> )
RH	<i>Rheda</i> , Fürst zu Bentheim-Tecklenburgische Musikbibliothek Rheda (in: D MÜu)
RUh	<i>Rudolstadt</i> , Hofkapellarchiv (in: D RUI)
RUI	- Thüringisches Staatsarchiv ( <a href="http://www.thueringen.de/de/staatsarchive">http://www.thueringen.de/de/staatsarchive</a> )
SPlb	<i>Speyer</i> , Pfälzische Landesbibliothek, Musikabteilung ( <a href="http://www.plb.de">www.plb.de</a> )
SWI	<i>Schwerin</i> , Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung ( <a href="http://www.lbm.v.de">http://www.lbm.v.de</a> )
Tes	<i>Tübingen</i> , Evangelisches Stift, Bibliothek ( <a href="http://www.evstift.de/index.php?id=64">http://www.evstift.de/index.php?id=64</a> )
Tmi	- Musikwissenschaftliches Institut der Eberhard-Karls-Universität ( <a href="http://www.uni-tuebingen.de/musik/">http://www.uni-tuebingen.de/musik/</a> )
Tu	- Eberhard-Karls-Universität, Universitätsbibliothek ( <a href="http://www.ub.uni-tuebingen.de">http://www.ub.uni-tuebingen.de</a> )
URS	<i>Ursberg</i> , St. Josef-Kongregation, Orden der Franziskanerinnen ( <a href="http://www.ursberg.de/kongregation/index.html">http://www.ursberg.de/kongregation/index.html</a> )
W	<i>Wolfenbüttel</i> , Herzog August Bibliothek, Musikabteilung ( <a href="http://www.hab.de">www.hab.de</a> )
WD	<i>Wiesentheid</i> , Musiksammlung des Grafen von Schönborn-Wiesentheid
WINtj	<i>Winhöring</i> , Gräfl. Toerring-Jettenbachsche Bibliothek (in: D Mbs)
WRdn	<i>Weimar</i> , Deutsches Nationaltheater, Archiv ( <a href="http://www.nationaltheater-weimar.de">http://www.nationaltheater-weimar.de</a> )
WRtl	- Thüringische Landesbibliothek, Musiksammlung (in: D WRz)
WRz	- Herzogin Anna Amalia Bibliothek ( <a href="http://www.klassik-stiftung.de/einrichtungen/herzogin-anna-amalia-bibliothek.html">http://www.klassik-stiftung.de/einrichtungen/herzogin-anna-amalia-bibliothek.html</a> )
ZI	<i>Zittau</i> , Stadt- und Kreisbibliothek Christian-Weise-Bibliothek ( <a href="http://www.cwbz.de">http://www.cwbz.de</a> )
<b>DK - Denmark</b>	
A	<i>Århus</i> , Statsbiblioteket ( <a href="http://www.statsbiblioteket.dk">http://www.statsbiblioteket.dk</a> )
Kk	<i>København</i> , Det kongelige Bibliotek Slotsholmen ( <a href="http://www.kb.dk">http://www.kb.dk</a> )
Km	- Musikhistorisk Museum og Carl Claudius samlings, Bibliotek ( <a href="http://www.natmus.dk">http://www.natmus.dk</a> )
Kmk	- Det kongelige danske Musikkonservatoriums Bibliotek ( <a href="http://www.dkdm.dk">http://www.dkdm.dk</a> )
Kv	- Musikvidenskabeligt Institut Københavns Universitet, Bibliotek ( <a href="http://musik.ku.dk">http://musik.ku.dk</a> )
<b>E - Spain</b>	
Mn	<i>Madrid</i> , Biblioteca Nacional ( <a href="http://www.bne.es">www.bne.es</a> )
<b>F - France</b>	
Pn	<i>Paris</i> , Bibliothèque nationale de France, Département de la Musique ( <a href="http://www.bnf.fr">www.bnf.fr</a> )
Tlc	<i>Toulouse</i> , Bibliothèque du Conservatoire ( <a href="http://www.conservatoire.mairie-toulouse.fr/mediatheque/index.htm">http://www.conservatoire.mairie-toulouse.fr/mediatheque/index.htm</a> )
<b>FIN - Finland</b>	

A	<i>Turku</i> , Sibeliusmuseum Musikvetenskapliga Institutionen vid Åbo Akademi, Bibliotek ( <a href="http://www.sibeliusmuseum.abo.fi">www.sibeliusmuseum.abo.fi</a> )
<b>GB - United Kingdom</b>	
Bu	<i>Birmingham</i> , University of Birmingham, Music Library, Barber Institute of Fine Arts ( <a href="http://www.library.bham.ac.uk/using/libraries/music.shtml">http://www.library.bham.ac.uk/using/libraries/music.shtml</a> )
Cfm	<i>Cambridge</i> , Fitzwilliam Museum ( <a href="http://www.fitzmuseum.cam.ac.uk/dept/msspb/">http://www.fitzmuseum.cam.ac.uk/dept/msspb/</a> )
Ckc	- Rowe Music Library, King's College ( <a href="http://www.kings.cam.ac.uk/library/RoweLibrary.html">http://www.kings.cam.ac.uk/library/RoweLibrary.html</a> )
Cu	- University Library ( <a href="http://www.lib.cam.ac.uk">www.lib.cam.ac.uk</a> )
Er	<i>Edinburgh</i> , Reid Music Library of the University of Edinburgh ( <a href="http://www.lib.ed.ac.uk/sites/euml.shtml">http://www.lib.ed.ac.uk/sites/euml.shtml</a> )
Gm	<i>Glasgow</i> , Mitchell Library ( <a href="http://www.mitchelllibrary.org">http://www.mitchelllibrary.org</a> )
Gu	- Glasgow University Library ( <a href="http://www.lib.gla.ac.uk">http://www.lib.gla.ac.uk</a> )
Lam	<i>London</i> , Royal Academy of Music, Library ( <a href="http://www.ram.ac.uk">www.ram.ac.uk</a> )
Lbl	- The British Library ( <a href="http://www.bl.uk">www.bl.uk</a> )
Lcm	- Royal College of Music ( <a href="http://www.rcm.ac.uk">http://www.rcm.ac.uk</a> )
Lhaas	- Otto Haas private collection ( <a href="http://www.ottohaas-music.com/index.html">http://www.ottohaas-music.com/index.html</a> )
Mp	<i>Manchester</i> , Central Public Library ( <a href="http://www.manchester.gov.uk/libraries/central/hwml/index.htm">http://www.manchester.gov.uk/libraries/central/hwml/index.htm</a> )
Ob	<i>Oxford</i> , Bodleian Library ( <a href="http://www.bodley.ox.ac.uk">http://www.bodley.ox.ac.uk</a> )
<b>H - Hungary</b>	
KE	<i>Keszthely</i> , Helikon Kastélymúzeum Könyvtára ( <a href="http://www.meszi.hu/helikonkastely/index.php">http://www.meszi.hu/helikonkastely/index.php</a> )
<b>HR - Croatia</b>	
Zh	<i>Zagreb</i> , Hrvatski glazbeni zavod, knjižnica (Croatian Music Institute) ( <a href="http://www.zagreb-touristinfo.hr/?id=93&amp;l=e&amp;nav=nav5&amp;solo=235">http://www.zagreb-touristinfo.hr/?id=93&amp;l=e&amp;nav=nav5&amp;solo=235</a> )
Zha	- Zbirka Don Nikole Udina Algarotti (in: HR Zh)
<b>I - Italy</b>	
Bc	<i>Bologna</i> , Civico Museo Bibliografico Musicale ( <a href="http://www.museomusicabologna.it/biblioteca.htm">http://www.museomusicabologna.it/biblioteca.htm</a> <a href="http://www.museomusicabologna.it/biblioteca.htm">http://www.museomusicabologna.it/biblioteca.htm</a> )
BGi	<i>Bergamo</i> , Civico Istituto Musicale Gaetano Donizetti, Biblioteca ( <a href="http://teatro.gaetano-donizetti.com/">http://teatro.gaetano-donizetti.com/</a> )
Gl	<i>Genova</i> , Conservatorio di Musica Niccolò Paganini, Biblioteca ( <a href="http://web.tiscali.it/novaro/index.html">http://web.tiscali.it/novaro/index.html</a> )
IBborromeo	<i>Isola Bella</i> , Biblioteca privata Borromeo ( <a href="http://www.borromeoturismo.it">http://www.borromeoturismo.it</a> )
Mc	<i>Milano</i> , Conservatorio di Musica Giuseppe Verdi, Biblioteca ( <a href="http://www.consmilano.it/biblioteca/cataloghi.htm">http://www.consmilano.it/biblioteca/cataloghi.htm</a> )
Nc	<i>Napoli</i> , Conservatorio di Musica S. Pietro a Majella, Biblioteca ( <a href="http://www.sanpietroamajella.it/it/bl_introduzione_w.html">http://www.sanpietroamajella.it/it/bl_introduzione_w.html</a> )
PAc	<i>Parma</i> , Biblioteca Nazionale Palatina, Sezione Musicale presso il Conservatorio di Musica Arrigo Boito ( <a href="http://www.bibpal.unipr.it/bibliotecaPalatinaSezio">http://www.bibpal.unipr.it/bibliotecaPalatinaSezio</a> )
Rsc	<i>Roma</i> , Conservatorio di Santa Cecilia, Biblioteca Musicale Governativa ( <a href="http://web.tiscali.it/santacecilia/">http://web.tiscali.it/santacecilia/</a> )
Vc	<i>Venezia</i> , Conservatorio di Musica Benedetto Marcello, Biblioteca ( <a href="http://www.conseve.it/index.html">http://www.conseve.it/index.html</a> )
<b>IL - Israel</b>	
J	<i>Jerusalem</i> , Jewish National and University Library ( <a href="http://www.jnul.huji.ac.il">http://www.jnul.huji.ac.il</a> )

<b>IRL - Ireland</b>	
Dam	<i>Dublin</i> , Royal Irish Academy of Music ( <a href="http://www.riam.ie">http://www.riam.ie</a> )
<b>J - Japan</b>	
Tma	<i>Tokyo</i> , Musashino Ongaku Daigaku ( <a href="http://www.min-on.or.jp/library">http://www.min-on.or.jp/library</a> )
<b>N - Norway</b>	
Ou	<i>Oslo</i> , Universitetsbiblioteket i Oslo ( <a href="http://www.ub.uio.no">www.ub.uio.no</a> )
T	<i>Trondheim</i> , Gunnerusbiblioteket, Universitetsbiblioteket i Trondheim ( <a href="http://www.ub.ntnu.no/omubit/gunnerus/">http://www.ub.ntnu.no/omubit/gunnerus/</a> )
<b>NL - Netherlands</b>	
At	<i>Amsterdam</i> , Toonkunst-Bibliotheek ( <a href="http://www.toonkunst-bibliotheek.nl">http://www.toonkunst-bibliotheek.nl</a> )
Avu	- Vrije Universiteit, Bibliotheek ( <a href="http://www.ubvu.vu.nl/">http://www.ubvu.vu.nl/</a> )
DHa	<i>Den Haag</i> , Koninklijk Huisarchief ( <a href="http://www.koninklijkhuis.nl/content.jsp?objectid=4525">http://www.koninklijkhuis.nl/content.jsp?objectid=4525</a> )
DHk	- Koninklijke Bibliotheek ( <a href="http://www.kb.nl">http://www.kb.nl</a> )
DHnmi	- Nederlands Muziek Instituut ( <a href="http://www.nederlandsmuziekinstituut.nl">http://www.nederlandsmuziekinstituut.nl</a> )
DHnoske	- Private collection Willem Noske (in: NL DHnmi)
Uim	<i>Utrecht</i> , Universiteitsbibliotheek ( <a href="http://www.uu.nl/NL/Bibliotheek">http://www.uu.nl/NL/Bibliotheek</a> )
<b>NZ - New Zealand</b>	
Ap	<i>Auckland</i> , Public Library ( <a href="http://www.aucklandcitylibraries.com/aboutthelibraries/locationsandhours/centralcitylibrary.aspx">http://www.aucklandcitylibraries.com/aboutthelibraries/locationsandhours/centralcitylibrary.aspx</a> )
<b>P - Portugal</b>	
Ln	<i>Lisboa</i> , Instituto da Biblioteca Nacional e do Livro ( <a href="http://www.bnportugal.pt">http://www.bnportugal.pt</a> )
<b>PL - Poland</b>	
Wn	<i>Warszawa</i> , Biblioteka Narodowa ( <a href="http://www.bn.org.pl">www.bn.org.pl</a> )
<b>RUS - Russia</b>	
Mrg	<i>Moskva</i> , Rossijskaja Gosudarstvennaja biblioteka ( <a href="http://www.rsl.ru">www.rsl.ru</a> )
SPsc	<i>Sankt Peterburg</i> , Rossijskaja nacional' naja biblioteka ( <a href="http://www.nlr.ru">www.nlr.ru</a> )
<b>S- Sweden</b>	
HÄ	<i>Härnösand</i> , Länsmuseet-Murberget ( <a href="http://www.murberget.se">http://www.murberget.se</a> )
HÖ	<i>Höör</i> , Biblioteket ( <a href="http://www.hoor.se">http://www.hoor.se</a> )
L	<i>Lund</i> , Universitetsbiblioteket ( <a href="http://www.ub.lu.se">http://www.ub.lu.se</a> )
Skma	<i>Stockholm</i> , Statens musikbibliotek ( <a href="http://www.muslib.se">www.muslib.se</a> )
Sm	- Musikmuseet ( <a href="http://stockholm.music.museum/">http://stockholm.music.museum/</a> )
St	- Kungl. teaterns bibliotek (in: S Skma)
SK	<i>Skara</i> , Stifts- och landsbiblioteket ( <a href="http://www.skara.se/index.php?id=59">http://www.skara.se/index.php?id=59</a> )
Uu	<i>Uppsala</i> , Universitetsbiblioteket ( <a href="http://www.ub.uu.se">www.ub.uu.se</a> )
V	<i>Västerås</i> , Stadsbiblioteket ( <a href="http://www.bibliotek.vasteras.se">http://www.bibliotek.vasteras.se</a> )
VII	<i>Visby</i> , Landsarkivet i Visby ( <a href="http://www.statensarkiv.se/default.aspx?id=2236&amp;refid=1197">http://www.statensarkiv.se/default.aspx?id=2236&amp;refid=1197</a> )
<b>US - United States of America</b>	
AAu	<i>Ann Arbor, MI</i> , University of Michigan, Music Library ( <a href="http://www.lib.umich.edu/music/">http://www.lib.umich.edu/music/</a> )
BETm	<i>Bethlehem, PA</i> , Archives of the Moravian Church in Bethlehem

	( <a href="http://www.moravianmusic.org">http://www.moravianmusic.org</a> )
CHH	<i>Chapel Hill, NC</i> , University of North Carolina, Music Library ( <a href="http://www.lib.unc.edu/music">http://www.lib.unc.edu/music</a> )
DAu	<i>Dallas, TX</i> , Southern Methodist University, Music Library ( <a href="http://smu.edu/cul/hamon">http://smu.edu/cul/hamon</a> )
IO	<i>Iowa City, IA</i> , University of Iowa, Music Library ( <a href="http://www.lib.uiowa.edu/music">http://www.lib.uiowa.edu/music</a> )
IObenton	- Rita Benton private collection (in: US IO)
NH	<i>New Haven, CT</i> , Yale University, Music Library ( <a href="http://www.library.yale.edu/musiclib">Http://www.library.yale.edu/musiclib</a> )
NYcu	<i>New York, NY</i> , Columbia University, Music Library ( <a href="http://www.columbia.edu/cu/lweb/indiv/music">http://www.columbia.edu/cu/lweb/indiv/music</a> )
NYp	- New York Public Library at Lincoln Center, Music Division ( <a href="http://www.nypl.org/research/lpa/mus/mus.html">http://www.nypl.org/research/lpa/mus/mus.html</a> )
PHu	<i>Philadelphia, PA</i> , University of Pennsylvania Libraries ( <a href="http://www.library.upenn.edu/music">http://www.library.upenn.edu/music</a> )
R	<i>Rochester, NY</i> , Sibley Music Library, Eastman School of Music, University of Rochester ( <a href="http://www.esm.rochester.edu/sibley/">http://www.esm.rochester.edu/sibley/</a> )
Wc	<i>Washington, DC</i> , Library of Congress, Music Division ( <a href="http://www.loc.gov">http://www.loc.gov</a> )
WC	<i>Waco, TX</i> , Baylor University, Music Library ( <a href="http://www.baylor.edu/lib/finearts">http://www.baylor.edu/lib/finearts</a> )

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